

Cantatas & Concertos

Music by J.S. Bach, Telemann,
and Graupner

John Butt director

Alexander Chance countertenor

Stephen Farr obbligato organ

Alexandra Bellamy oboe d'amore

Katy Bircher flute

Huw Daniel viola d'amore

Players from the Royal Conservatoire of Scotland





Welcome to the final concert in Dunedin Consort's 30th anniversary season. And what a way to end that season - our Music Director, the inspirational John Butt, guides us through not one, but two of J.S. Bach's greatest cantatas, played alongside two fabulous woodwind concertos by his competitors in Leipzig. We also welcome back the sensational Alexander Chance to join an incredible line up of singers and players from Dunedin Consort. This is music at its best.

We are also thrilled to be joined this evening by historic practice students from our new partner, the Royal Conservatoire of Scotland as we work to inspire and give opportunity to the next generation of musicians in Scotland. They will play alongside Dunedin Consort in Graupner's Overture in F major, and selected movements from Bach's *Wir müssen durch viel Trübsal*.

Through the support of its friends and donors, Dunedin Consort has grown to become one of the world's foremost Baroque ensembles, and as a charity the donations we receive day in, day out, year on year, continue to be the principal fuel in the Dunedin Consort ensemble. Every donation helps sustain our deep commitment to historic music practice in Scotland and also supports our far-reaching learning and participation programmes in schools and community settings, where new generations can discover and connect with this music. You can find out about more ways to support our work at [**dunedin-consort.org.uk/support**](https://dunedin-consort.org.uk/support).

With sadness, we note here the loss of one of our closest friends David McLellan, who passed away in March this year. We send our sincere condolences to his family, but also thank him for his support as a board member and Patron of this great Ensemble, helping to make it what it is today.

We hope you enjoy the concert, and look forward to seeing you again this summer where you can see us among other things, opening the Queens Hall series at the Edinburgh International Festival, as well as at next season's concerts, to be announced in June.

Andrew Trinick, CEO

Coming next...

In the Belly of the Beast

three cantatas by Elisabeth Jacquet de la Guerre

Friday 19 June, 7.30pm, **Assembly Roxy, Edinburgh**

Thursday 2 July, 7.30pm, **Joan Knight Studio, Perth**

Friday 3 July, 7.30pm, **Royal Conservatoire of**

Scotland, Glasgow

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PROGRAMME

Johann Sebastian Bach Gott soll allein, BWV 169 (27 mins)

1. Sinfonia 2. Arioso 3. Aria 4. Recitative 5. Aria 6. Recitative 7. Chorale

Georg Philipp Telemann Concerto for Flute, Oboe d'amore, Viola d'amore
TWV 53:E1 (15 mins)

1. Andante 2. Allegro 3. Siciliano 4. Vivace

Interval

Christoph Graupner Overture in F major, GWV 445 (10 mins)

1. Ouverture 2. Le Contentement 3. Air en Polonese 4. Bouree
5. Le Desire - Largo 6. Air 7. Hornpipe 8. Menuet

Johann Sebastian Bach Wir müssen durch viel Trübsal, BWV 146 (37 mins)

1. Sinfonia 2. Chorus 3. Aria 4. Recitative 5. Aria 6. Recitative 7. Aria 8. Chorale

John Butt director

Alexander Chance countertenor

Stephen Farr obbligato organ

Alexandra Bellamy oboe d'amore

Katy Bircher flute

Huw Daniel viola d'amore

Players from the **Royal Conservatoire of Scotland**

With grateful thanks to
The Cockaigne Fund for
their support towards this
project



ALBA | CHRUTHACHAIL

Programme Note

Tonight's programme brings together three composers, all candidates in 1723 for the post of Thomaskantor in Leipzig. From our vantage point, it seems astonishing that Johann Sebastian Bach was scarcely third choice behind first Georg Philipp Telemann and then Christoph Graupner. Nonetheless, tonight's two instrumental works give a taste of the flair and charm of both composers and the opportunity for Dunedin Consort's principals to shine as soloists.

We open with **Johann Sebastian Bach's** *Gott soll allein*, BWV 169, which is fundamentally a concerto-cantata hybrid for both the organist and alto soloist. From the three spectacular cantatas from the summer and autumn of 1726 that exploit this combination, it seems reasonable to assume that the Thomanerchor had a particularly brilliant boy alto. Even with puberty and voice change coming later to teenagers in Bach's time, there was still the need - familiar to today's choir directors and boy and girl choristers alike - to take advantage of this time-limited opportunity. Tonight, as is now far more common, we hear an adult countertenor take on the cantata's demands.

The arresting Sinfonia might be more familiar from Johann Sebastian's E major keyboard concerto, BWV 1053, but after this showcase moment, we meet an arioso and then aria that linger on the idea that 'God alone should have my heart'. The soloist sticks doggedly to this message and its music, even as the formal terrain shifts between recitative and aria, their implacable constancy a mark of their faith in a changing world. The soloist then turns to consider what exactly the 'love of God' means, concluding that it is fundamentally the vehicle by which the faithful will ascend, like Elijah, to heaven, steering clear of hell. This introduces a wracked final aria in which the soloist begs to be dead to all the temptations and carnal impulses of the world, fostering only a superabundance of faith. Once again, that same E major keyboard concerto is the donor, this time of a stately siciliano that strives to sail serenely past the richly chromatic siren calls of worldly depravity. The cantata ends with a four-part chorale as beautifully simple as its final message: 'Love thy neighbour'.

Georg Phillip Telemann (1681-1767) was an innovator in every sense, never missing the opportunity to deploy less obvious instrumental forces or to champion otherwise overlooked instruments as soloists, as with his double viola concerto or in his writing for whole hosts of trumpets, horns, and assorted woodwind. Tonight's *Concerto for Flute, Oboe d'amore, and Viola d'amore* takes a more delicate approach. If solo violins and oboes usually

display an extrovert character with bright and ringing tones that command attention, then their d'amore counterparts capture us in subtler ways. With the delicacy of the viola d'amore's sympathetic strings and the slightly covered tones of the oboe d'amore, their sound draws us in with the softer finish of brushed, rather than polished, metal. These qualities meld with the soft tones of the flute across four movements, including a strikingly poised *Siciliana* before a racing final *Vivace*.

Christoph Graupner (1683-1760) was another extraordinarily prolific composer, and we open the second half with one of his eighty-five orchestral suites, his *Ouverture* in F Major, GWV 445. As we might recognise from J.S. Bach's own orchestral suites or from the French inspirations for this kind of work, Graupner offers us some movements with standard dance titles - *Bourée*, Hornpipe - and others with more philosophical or abstract titles. Here that means *Le Contentement* as the second movement but most strikingly a Largo with the title *Le Desire* as the fifth. In a work otherwise scored for strings, Graupner introduces flute and oboe d'amore in unison on the aching melody line, accompanied by almost painfully tender pizzicato strings. Its plangent and earworming beauty seems not to have been lost on Graupner, who reused the movement in his Sinfonia GWV 571, where he added a pair of horns that almost coo in support. This reappearance seems significant because, despite his prodigious output, Graupner very rarely recycled material, unlike J.S. Bach and many other colleagues who took a very 'green' approach to their back catalogues.

We hear Johann Sebastian's tendency to sustainability again at the start of tonight's closing cantata, *Wir müssen durch viel Trübsal*, BWV 146. As with BWV 169, the opening Sinfonia is scored as an organ extravaganza that we might otherwise recognise from a harpsichord concerto, in this case BWV 1052. Here the cantata is concerned with the challenges of a miserable earthly life and the ultimate satisfaction of the heavenly one.

The opening chorus draws again on that same harpsichord concerto, but moves us quickly from the bravura Sinfonia into the sapping mire of humanity's day-to-day, the singers subjected to tangled and angular lines while the organ ploughs its own pained furrow. Things take a turn for the better as the alto soloist looks to heaven, supported by a spritely organ part, but the spiritual heart of the cantata comes from the soprano. In consort with flute and oboe d'amore, she comes to the realisation that the payoff of the kingdom to come will more than make up for her current misery. The closing three movements, including a fizzingly optimistic duet for tenor and bass, set the congregation's sights on this future joy.

Texts and Translations

Johann Sebastian Bach *Gott soll allein*, BWV 169

Christoph Birkmann; "Nun bitten wir den Heiligen Geist," verse 3:

Martin Luther 1524 (mov't. 7)

1. Sinfonia

2. *Arioso und Rezitativ Alt*

Gott soll allein mein Herze haben.

Zwar merk ich an der Welt,
Die ihren Kot unschätzbar hält,
Weil sie so freundlich mit mir tut,
Sie wollte gern allein
Das Liebste meiner Seele sein.
Doch nein; Gott soll allein mein
Herze haben:
Ich find in ihm das höchste Gut. Wir
sehen zwar
Auf Erden hier und dar
Ein Bächlein der Zufriedenheit,
Das von des Höchsten Güte quillet;
Gott aber ist der Quell, mit Strömen
angefüllet,
Da schöpf ich, was mich allezeit
Kann sattsam und wahrhaftig laben:
Gott soll allein mein Herze haben.

3. *Arie Alt*

Gott soll allein mein Herze haben.
Ich find in ihm das höchste Gut.
Er liebt mich in der bösen Zeit
Und will mich in der Seligkeit
Mit Gütern seines Hauses laben.

1. Sinfonia

2. *Arioso and Recitative Alto*

God alone shall have my heart.
Indeed I observe of the world,
which holds its dung as priceless,
since it treats me with such
friendliness,
that it would like to be
the only beloved of my soul.
But no; God alone shall have my
heart:
I find in him the highest good. We
see indeed
here and there on earth
a little brook of peacefulness,
which springs from the goodness of
the Highest;
God however is the source, over-
flowing with streams, there I create
what forever can nourish me truly
and satisfyingly:
God alone shall have my heart.

3. *Aria Alto*

God alone shall have my heart.
I find in him the highest Good.
He loves me during evil times
and in blissfulness he will shower me
with the goodness of his house.

4. *Rezitativ Alt*

Was ist die Liebe Gottes?
Des Geistes Ruh,
Der Sinnen Lustgenieß,
Der Seele Paradies.
Sie schließt die Hölle zu,
Den Himmel aber auf;
Sie ist Elias Wagen,
Da werden wir im Himmel nauf
In Abrahms Schoß getragen.

5. *Arie Alt*

Stirb in mir,
Welt und alle deine Liebe,
Daß die Brust
Sich auf Erden für und für
In der Liebe Gottes übe;
Stirb in mir,
Hoffart, Reichtum, Augenlust,
Ihr verworfnen Fleischestriebe!

6. *Rezitativ Alt*

Doch meint es auch dabei
Mit eurem Nächsten treu!
Denn so steht in der Schrift
geschrieben:
Du sollst Gott und den Nächsten
lieben.

7. *Choral*

Du süße Liebe, schenk uns deine
Gunst,
Laß uns empfinden der Liebe
Brunst,
Daß wir uns von Herzen einander
lieben
Und in Friede auf einem Sinn
bleiben.
Kyrie eleis.

4. *Recitative Alto*

What is the love of God?
The rest of the spirit,
the delightful pleasure of the mind,
the paradise of the soul.
It closes off hell,
and opens heaven;
it is the chariot of Elijah,
which will bear us up to heaven
into the bosom of Abraham.

5. *Aria Alto*

Die in me,
world and all your love,
so that my breast
for ever and ever on earth
becomes practiced in the love of
God;
die in me,
arrogance, riches, greed,
you rejected urges of the flesh!

6. *Recitative Alto*

Yet also keep in mind
to be faithful to your neighbor!
For thus it is written in the Scrip-
tures:
you shall love God and your
neighbour.

7. *Chorale*

O sweet love, bestow your favor on
us,
let us feel the fervor of love,
so that we might love each other
from our hearts
and remain of one mind in peace.
Kyrie eleison.

Johann Sebastian Bach Wir müssen durch viel Trübsal, BWV 146
Acts 14:22 (mov't. 2); "Freu dich sehr, o meine Seele," last verse: Freiburg
1620 (mov't. 8)

1. *Sinfonia*

2. *Chor*

Wir müssen durch viel Trübsal in das
Reich Gottes eingehen.
(Acts 14:22)

3. *Arie Alt*

Ich will nach dem Himmel zu,
Schnödes Sodom, ich und du
Sind nunmehr geschieden.
Meines Bleibens ist nicht hier,
Denn ich lebe doch bei dir
Nimmermehr in Frieden.

4. *Rezitativ Sopran*

Ach! wer doch schon im Himmel wär!
Wie dränget mich nicht die böse
Welt!
Mit Weinen steh ich auf,
Mit Weinen leg ich mich zu Bette,
Wie trüglich wird mir nachgestellt!
Herr! merke, schaue drauf,
Sie hassen mich, und ohne Schuld,
Als wenn die Welt die Macht,
Mich gar zu töten hätte;
Und leb ich denn mit Seufzen und
Geduld
Verlassen und veracht',
So hat sie noch an meinem Leide
Die größte Freude.
Mein Gott, das fällt mir schwer.
Ach! wenn ich doch,
Mein Jesu, heute noch
Bei dir im Himmel wär!

1. *Sinfonia*

2. *Chorus*

We must enter the Kingdom of God
through much sorrow.

3. *Aria Alto*

I want to go to heaven;
contemptible Sodom, you and I
are parted from now on.
My resting-place is not here,
since I can live with you
nevermore in peace.

4. *Recitative Soprano*

Ah! if I were only in heaven!
In what way am I not oppressed by
the evil world!
I awake in tears,
in tears I lay down in my bed,
how deceitfully am I assailed!
Lord! Take note, look here,
they hate me, though guiltless,
as if the world had the power
even to put me to death;
while I live with sighs and patience
abandoned and scorned,
even at my suffering they have
the greatest joy.
My God, this lays heavily upon me.
Alas! if only,
my Jesus, even today
I were with you in heaven!

5. *Arie Sopran*

Ich säe meine Zähren
Mit bangem Herzen aus.
Jedoch mein Herzeleid
Wird mir die Herrlichkeit
Am Tage der seligen Ernte gebären.

6. *Rezitativ Tenor*

Ich bin bereit,
Mein Kreuz geduldig zu ertragen;
Ich weiß, daß alle meine Plagen
Nicht wert der Herrlichkeit,
Die Gott an den erwählten Scharen
Und auch an mir wird offenbaren.
Jetzt wein ich, da das
Weltgetümmel
Bei meinem Jammer fröhlich
scheint.
Bald kommt die Zeit,
Da sich mein Herz erfreut,
Und da die Welt einst ohne Tröster
weint.
Wer mit dem Feinde ringt und
schlägt,
Dem wird die Krone beigelegt;
Denn Gott trägt keinen nicht mit
Händen in dem Himmel.

5. *Aria Soprano*

I sow my tears
with an anxious heart.
However my heart's sorrow
will become glory for me
on the day the blessed sheaves
are harvested.

6. *Recitative Tenor*

I am ready
to bear my Cross patiently;
I know that all my troubles
are not equal to the glory
that God will reveal to the chosen
flock
and even to me.
Now I weep, since the turmoil of the
world
seems joyful next to my suffering.
Soon the time will come
when my heart will rejoice,
and when the world one day will
weep without comfort.
Whoever strives and battles with the
enemy,
will have the crown placed upon
him;
for God carries no one to heaven in
his hands.

7. Arie (Duett) Tenor Baß

Wie will ich mich freuen, wie will
ich mich laben,
Wenn alle vergängliche Trübsal
vorbei!
Da glänz ich wie Sterne und
leuchte wie Sonne,
Da störet die himmlische selige
Wonne Kein Trauern, Heulen und
Geschrei.

8. Choral

Freu dich sehr, o meine Seele,
Und vergiß all Not und Qual,
Weil dich nun Christus, dein Herre,
Ruft aus diesem Jammertal!
Aus Trübsal und großem Leid
sollst du fahren in die Freud
die kein Ohre hat gehöret
und in Ewigkeit auch währt.

7. Aria (Duet) Tenor Bass

How I will rejoice, how I will
delight,
when all mortal sorrows are over!
There I will shine like a star and
glow like the sun,
then the divine, blessed joy will be
destroyed by no sorrow, moan or
shriek.

8. Chorale

Rejoice greatly, O my soul,
and forget all stress and anguish,
since now Christ, your Lord,
calls you out of this valley of sor-
row!
Out of trouble and great distress
you shall journey into such joy
that no ear has ever heard,
and that lasts throughout eternity.

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 centring 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 the recent *The Passion of Mary Magdalene* by Tansy Davies in March 2026.



Zoë Brookshaw

British soprano Zoë Brookshaw read Theology at Cambridge University, where she was a Choral Scholar at Trinity College. She was a member of the Monteverdi Choir Apprentice Scheme and a Rising Star of the Orchestra of the Age of Enlightenment. Her operatic engagements include *L'Orfeo* with I Fagiolini, *The Indian Queen* with Le Concert d'Astrée, *The Fairy Queen* with The Gabrieli Consort, and *Pygmalion* with The Dunedin Consort. On the concert platform she has appeared with the Orchestra of the Age of Enlightenment, Monteverdi Choir, Gabrieli Consort, Arcangelo, Britten Sinfonia, Collegium Vocale Gent and others. She is a member of the baroque ensemble Solomon's Knot with whom she performs and records widely. Amongst her musical collaborators are conductors John Butt, William Christie, Jonathan Cohen, Christian Curnyn, John Eliot Gardiner and Paul McCreesh. Zoë has recorded Bach, Blow, Lennox & Michael Berkeley, Charpentier, on Delphian, Hyperion, Resonus, Signum Classics, Soli dei Gloria and Sony labels.



Alexander Chance

Alexander Chance has worked with many early music conductors including Sir John Eliot Gardiner, Masaaki Suzuki, René Jacobs, Masato Suzuki, Laurence Cummings, Jonathan Cohen, Kristian Bezuidenhout, Marcus Creed, David Bates and Lionel Meunier. As a concert soloist he has given recitals around Europe, making his debut at the Wigmore Hall and Concertgebouw Amsterdam in 2024. His debut recording, *'Drop not, mine eyes'* with lutenist Toby Carr, was named one of Gramophone Magazine's 'Best albums of 2023'. Opera roles include Oberon *A Midsummer Night's Dream*, Britten (The Grange Festival); Apollo *Death in Venice*, Britten (Welsh National Opera); and Tolomeo *Giulio Cesare*, Handel (English Touring Opera). Highlights include his debut at the BBC Proms, a return to Wigmore Hall with the London Handel Players, solo recitals at the Concertgebouw, concert tours with the English Concert including at Carnegie Hall, Freiburger Barockorchester, Netherlands Bach Vereniging and Andronico / Tamerlano at the International Handel Festival in Karlsruhe. In 2022, he became the first countertenor to win the International Handel Singing Competition, also winning the Audience Prize.



Philippe Durrant

Winner of First Place at the 49th Lyndon Woodside Competition at Carnegie Hall and Second Prize at the 70th Kathleen Ferrier Awards at Wigmore Hall, British-Chinese tenor Philippe Durrant is establishing a reputation for his expressive singing and instinctive storytelling.

A member of Les Arts Florissants' Le Jardin des Voix, Philippe will sing the role of Paolino in their upcoming international touring production of Cimarosa's *Il Matrimonio Segreto*. Recent highlights include a programme of Telemann in Magdeburg with Attilio Cremonesi and the Händelfestspielorchester Halle, and his selection as a Carnegie Hall SongStudio and Samling Artist. Philippe is delighted to be making his debut with the Dunedin Consort in these performances. Philippe studied at the Royal College of Music as a Leverhulme Arts Scholar and previously read Music at Durham University. He has performed with English National Opera, Glyndebourne, and Garsington.



Robert Davies

Awarded the Erich Viertheer Memorial Award at Glyndebourne in 2003, Robert went on to appear as Mr Gedge *Albert Herring*, Marcello

La Boheme, Count *Le Nozze de Figaro*, and Falke *Die Fledermaus* for Glyndebourne on Tour. Other roles include the title roles in *Figaro* (English Touring Opera); *Rigoletto* (Bury Court Opera); Zurga *Pearl Fishers* and Don Alfonso *Così fan tutte* (Reisopera, Holland); Demetrius *A Mid-Summer Night's Dream*, and Papageno *Magic Flute* (ETO); Ned Keene *Peter Grimes* (Stadttheater, Bern); Chef *Grec Les Troyens* (Châtelet, Paris); Ottokar *Der Freischütz* (Opera Comique, Paris); Leone *Tamerlano* (Buxton Festival); Rosmondo *Gli Sposi Malcontenti* (Bampton Opera); Dancaïre *Carmen*, and Schaunard *La Boheme* (Endellion Festival). He has also performed under the baton of Sir Simon Rattle, Sir John Eliot Gardiner, Sir Mark Elder, Ed Gardner, Vladimir Jurowski and Robin Ticciati.



Stephen Farr

Stephen Farr combines an international career as a soloist and ensemble player (most notably with the Dunedin Consort) with the post of Director of Music at All Saints, Margaret Street in London. He read Music as Organ Scholar of Clare College Cambridge, obtaining a first class degree and an MPhil in Musicology (for which he was supervised by a certain Dr John Butt, then a Junior Research Fellow at Magdalene College). He also holds a PhD in Music Performance from the University of Surrey.

He has an established reputation as one of the leading organists of his generation, with a wide-ranging discography to his credit, encompassing music from the 17th to the 21st centuries. He has played throughout Europe, in North and South America, and in Australia, and has appeared in the UK in venues including the Royal Festival Hall and the Royal Albert Hall (where he has featured in the BBC Proms as both a solo recitalist and concerto soloist).



Alexandra Bellamy

Alexandra Bellamy graduated from the Queen's College Oxford with a BA in Music in 1991 and went on to study the historical oboe with Sophia McKenna and Paul Goodwin at the Royal Academy of Music. In 1995 she was principal oboe of the European Union Baroque Orchestra and has since played with all the main UK period instrument orchestras, features on many award-winning CDs, and is in much demand as a principal and solo oboist. From 1999-2008 she was principal oboe of The King's Consort and can be heard on their recordings from this time, including soloist on a disc of Handel's oboe sonatas. She is a regular member of Paul McCreesh's 'Gabrieli Consort', the chamber group Florilegium, Arcangelo and Brecon Baroque with Rachel Podger. Career highlights include tours around Australia with the Australian Chamber Orchestra directed by Richard Tognetti and tours and recordings with the Amsterdam Baroque Orchestra. Alex has been a principal player with the Dunedin Consort for many years and can be heard on many of their highly acclaimed recordings.



Katy Bircher

Katy Bircher (flute) is established as an early flutes specialist and has worked with most UK-based early music groups in repertoire ranging from Dowland to Wagner. As a soloist she has played with the Academy of Ancient Music, La Serenissima, and Concerto Copenhagen, appearing in concerts across Europe, the United States and the Far East. Following her Gramophone Award-winning recording of Vivaldi concertos, *The French Connection*, with La Serenissima, she was selected to give the first performance and recording of the newly discovered *Il Gran Mogul* concerto by Vivaldi ('The French Connection' 2, Avie). She has contributed to many orchestral recordings as principal flute, notably Haydn's *The Creation* with the Gabrieli Consort and Players, Bach's *Mass in B minor* with Concerto Copenhagen and *St John Passion* with the Dunedin Consort. She teaches Baroque flute at the Guildhall School of Music and Drama and the Centre for Early Music Performance and Research at Birmingham University, and has given masterclasses in the UK and abroad.



Huw Daniel

Huw Daniel was a pupil at Ysgol Gyfun Ystalyfera, South Wales, and an organ scholar at Robinson College, Cambridge, where he graduated in 2001. He then studied the baroque violin at the Royal Academy of Music for two years with Simon Standage. In 2004, Huw was a member of EUBO, the members of which formed Harmony of Nations and went on to play together and record two CDs. He was the leader of Orquestra Barroca Casa da Música, Porto 2004-2021, and is now one of the four leaders of the Orchestra of the Age of Enlightenment. He is a long-standing member of the Dunedin Consort, and has played on many of the Dunedin recordings including the Bach double violin concerto with Cecilia Bernardini. He is also a member of the Irish Baroque Orchestra. As guest-leader he has played and recorded with EUBO, the English Concert, the King's Consort, the Sixteen, and Barokkanerne Oslo. Huw plays a violin by Jacob Stainer, 1665.

The Royal Conservatoire of Scotland

The Royal Conservatoire of Scotland (RCS) is a place like nowhere else, powered by performance, its people, and their passion.

Established in 1847, RCS is consistently recognised as a global leader in performing arts education (currently ranked as one of the world's top ten performing arts education institutions by the QS World University Rankings 2026).

The variety of artistic disciplines at RCS, and a vibrant global community of students from around 60 countries, cultivates creativity and collaboration, where the next generation develops its craft in everything from classical and traditional music, opera, jazz and musical theatre to acting, ballet, film, education and production arts, management and technology.

With active partnerships with all of Scotland's national arts companies, RCS is a centre of performance offering a learning environment which encourages students to create new work, collaborate with peers across disciplines and develop innovative ideas and grow into artists the world needs.

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Dunedin Consort prides itself on our innovative and historically informed approach to music and our championing of the creation and performance of new music. Our work is firmly rooted in Scotland, showcasing the best of Scottish artistic practice and music-making around the UK and overseas. By supporting our corner of the UK's cultural landscape you will help inspire, delight and educate audiences for years to come. Your support will help deliver impact beyond the concert hall, furthering our commitment to our learning and participation programmes in schools, and the community, and continuing to produce our award-winning recordings and performances. By donating to our work you will help audiences, young and old, throughout the UK and overseas, to join us in hearing things differently.

For more information on ways you can support Dunedin Consort, or to become a Friend, visit: dunedin-consort.org.uk/support or email: development@dunedin-consort.org.uk

DUNEDIN CONSORT

Director & harpsichord

Soprano

Countertenor

Tenor

Bass

John Butt

Zoë Brookshaw

Alexander Chance

Philippe Durrant

Robert Davies

Violin & Viola d'amore

Huw Daniel

Violin I

Joshua Carl Albuquerque* (Graupner)

Annabel Stevens* (Bach)

Sarah Bevan-Baker

Celia Griffiths* (Graupner)

Maria Weronika Turowska* (Bach)

Violin II

Rebecca Livermore

Maria Weronika Turowska* (Graupner)

Celia Griffiths*(Bach)

Marguerite Wassermann

Annabel Stevens* (Graupner)

Joshua Carl Albuquerque* (Bach)

Viola

John Crockatt

Lauren Jack*

Cello

Jonathan Manson

Sarah Kegerreis*

Bass

Carina Cosgrave

Oboe & Oboe d'amore

Alexandra Bellamy

Oboe

Frances Norbury

Oonagh Lee

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Katy Bircher

Organ

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Our Friends really are the heart and soul of Dunedin Consort.

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