

Sunday 14 May 2023 5:00 p.m.

St Andrew's Church, Kirkgate,
Kildwick, Keighley BD20 9BB

O SING UNTO THE LORD:

Music for the Restoration Chapel Royal

Leeds Baroque Choir & Leeds Baroque Consort

Directed by Peter Holman and Bryan White

with soloists

Francis Gush *alto* and Stuart O'Hara *bass*

PROGRAMME



CHARLES II

Henry Purcell

Matthew Locke

John Blow

JAMES II

Francis Gush *countertenor*

Stuart O'Hara *bass*

Leeds Baroque Choir

Kirsty Bullen, Marie Lemaire, Jenny Lucking, Talia Nabarro,

Nina Phelps, Nicki Sapiro *soprano*

Catherine Haworth, Chris Johnson, Emma Page, Caroline White *alto*

Alex Kyle, Steve Muir, Richard Tunstall, Lucien Treacy, David Vickers *tenor*

Roger Brock, Ben Cunliffe, Philip Gruar,

Osman Hamed-Fontanilla, Bryan White *bass*

Leeds Baroque Consort

Asuka Sumi & Andrew Taheny *violin*

Derek Revill *viola* Louise Jameson *bass violin*

Andrew Kerr *bass viol* Martyn Hodgson *theorbo*

Marc Murray *organ*

directed by Peter Holman *organ* and Bryan White



Henry Lawes (1596-1662), reconstructed Peter Holman:

Zadok the priest for the Coronation of Charles II, 23 April 1661

Matthew Locke (1621/2-77):

When the son of man shall come in his glory

soloist: Stuart O'Hara *bass*

verse passages: Nicki Sapiro & Marie Lemaire *soprano*

Emma Page & Catherine Haworth *alto* Steve Muir *tenor* Roger Brock *bass*

Matthew Locke:

Domine Jesu Christe, miserere mei (Canon Six in Three) (published 1672)

Pelham Humfrey (1647-74):

A Hymn to God the Father (published 1688)

soloist: Francis Gush *countertenor*

Pelham Humfrey:

By the waters of Babylon

verse passages: Francis Gush *countertenor* Alex Kyle & Steve Muir *tenor*
Stuart O'Hara *bass*

William Turner (c1651-1740):

Behold now, praise the Lord

verse passages: Francis Gush *countertenor* Alex Kyle & Steve Muir *tenor*

SHORT INTERVAL

John Blow (1649-1708):

Lift up your heads, O ye gates

verse passages: Nina Phelps *soprano* Emma Page *alto*

Francis Gush *countertenor* Steve Muir *tenor*

Bryan White & Stuart O'Hara *bass*

John Blow:

Hear God's almighty voice (published 1688)

soloist: Stuart O'Hara *bass*

John Blow:

Chaconne in G major

Henry Purcell (1659-1695):

I was glad when they said unto me

for the Coronation of James II, 23 April 1685

attributed to Henry Purcell:

Hosanna to the highest Z187

soloists: Francis Gush *countertenor*, Stuart O'Hara *bass*

Henry Purcell:

Remember not, O Lord, our offences Z50

Henry Purcell:

O sing unto the Lord (1688)

soloist: Stuart O'Hara *bass* verse passages: Jenny Lucking *soprano* Francis
Gush *countertenor* Alex Kyle *tenor* Bryan White *bass*

When Charles II was restored to the English throne in 1660 the Chapel Royal had been disbanded for over a decade. Its composers and singers were dead or dispersed and the tradition of training boy choristers had been broken. Undaunted, Charles appointed Henry Cooke as Master of the Choristers to revive the court's sacred music establishment. Cooke, who had been 'bred up in the Chapel', was in the royalist army during the Civil War—hence his honorific 'Captain Cooke'. Under the new regime he showed extraordinary skill in identifying talent, recruiting Pelham Humfrey, John Blow and William Turner within the first few years of his tenure; he was also responsible for training Henry Purcell. Cooke's compositional talents were meagre: he wrote some pioneering examples of the new-style anthem with strings, though it was the new generation that brought the form to its perfection. Known as the 'symphony anthem', it gratified Charles's fondness for the music at the French court, where violins graced the motets of the *Chapelle royale*. In England, composers also began to add instrumental passages or 'symphonies' to the well-established verse anthem, which also contrasted 'verses' for soloists with passages for the full choir. The string players were drawn from the court's Twenty-Four Violins, who served the Chapel on a rota, playing the anthems one-to-a-part, with the addition of bass viol, theorbo and organ on the continuo part. Symphony anthems were performed at the Chapel Royal only on occasions when Charles was in attendance.

One of the earliest symphony anthems was Henry Lawes's 'Zadok the Priest', composed for Charles II's coronation in May 1661. Lawes was one of the few points of continuity with the pre-Commonwealth Chapel Royal, and he had experimented with adding violins to anthems in the 1640s. Only the vocal parts and the basso continuo of his coronation anthem survive; the string parts have been reconstructed by Peter Holman. The most important early exponent of the symphony anthem was Matthew Locke. As a Catholic, he was employed at Queen Catherine of Braganza's chapel, but he also contributed anthems to the Chapel Royal. 'When the son of man' was probably written in the early 1660s. It shows Locke's great skill in the contrapuntal style associated with earlier consort music, though his writing for a solo bass (representing Jesus) contrasted with the verse singers (the saved souls) looks forward to the florid and dramatic vocal style of anthems by Blow and Purcell. Locke's 'Domine, Jesu Christe' is a great contrast. It is a canon 6 in 3—three two-voice canons layered upon one another. Locke published it in his *Observations on a Late Book*

(1672), a polemic about musical notation, to which it has no clear relevance, beyond demonstrating his contrapuntal skill.

Pelham Humfrey, who succeeded Cooke as Master of the Choristers in 1672, spent time in Italy and France in the mid-1660s, where he imbibed Lully's style of orchestral writing; Samuel Pepys, met him after his return to England, describing him as an 'absolute Monsieur'. The opening symphony of 'By the waters of Babylon' uses the patterns of the French overture, and elsewhere the triple-time writing is influenced by French dance rhythms. Humfrey memorably exploits the dramatic nature of the text by pitting the choir, representing the Babylonians, against a trio of Hebrew verse soloists, while the anguished dissonance of 'let my tongue cleave to the roof of my mouth' and the intense final chorus of the Hebrews mark the work out as one of the high points of Restoration sacred music. Humfrey's death at the early age of 26 was a great blow to the Chapel, and to English music in general.

Following the deaths of Humfrey in 1674 and Locke in 1677, John Blow, William Turner and the young Henry Purcell took the lead in the Chapel; Turner served there for half a century until his death in 1740; he was a leading countertenor soloist in anthems as well as secular court odes. Around 1680, when 'Behold now, praise the Lord' was composed, he was vying with Blow and Purcell in compositional innovation, and took the unique step of setting the whole anthem to a ground bass. He subsequently revised it (the version we are performing), increasing the counterpoint of the verse sections and adding a triple-time instrumental passage (or 'ritornello') to contrast with the duple time of the rest of the work. Blow was the most prolific composer of sacred music in the Restoration period. 'Lift up your heads, O ye gates', written some time before 1683, is in triple-time throughout, reflecting Charles II's preference for French-style dance music; Roger North tells us that the king only liked music he could beat time to. Blow achieves variety within this rhythmic regularity with antiphonal exchanges between groups of verse soloists, and between verse soloists and chorus, all punctuated with lively string ritornelli.

The symphony anthem did not displace other types of anthems. Purcell's 'Remember not, Lord, our offences' is a five-part full anthem, composed not later than 1682, setting a text from the Litany in the Book of Common Prayer. Purcell achieves an extraordinary expressive range in a few minutes, with a central section of anguished counterpoint using two simultaneous points of imitation framed by consoling homophony. The most affecting moment is the transition from the tortuous, angular setting of 'but spare us, good Lord' to the

solace of the cadence at 'whom thou hast redeem'd with thy most precious blood'. The occasion for which it was written is unknown, but it would have suited the period of Lent, when strings were not used in the Chapel.

The Chapel Royal was not the only venue for sacred music at court: Humfrey, Blow and Purcell (among others) composed solo pieces for performance by the Private Music, which provided the royal family with sacred and secular music in the private apartments at Whitehall. Humfrey's justly revered solo setting of John Donne's 'A Hymn to God the Father' is a superb example of declamatory writing, which subtly captures the poet's prosody, always keeping the words to the fore. Blow's 'Hear God's almighty voice' is a bravura setting for bass voice, vividly describing the end of the world. The ground-bass setting of 'Hosanna to the highest' only survives in a mid-eighteenth-century manuscript from Lichfield, where it is attributed to Henry Purcell. Whether it is in fact by him is open to doubt, but the inventive setting of a rather obscure poem is well worth hearing, whoever composed it. Private music making for the king must have mixed sacred, secular and instrumental music. Blow's Chaconne in G exemplifies the latter; its simple theme (an elaboration of a traditional chord sequence) is submitted to a maze of modulations and contrapuntal explorations before giving way to a 9/8 section of rustic hunting music.

Charles II's death in February 1685 brought changes to the Chapel Royal. The elaborate coronation of his successor James II, musically crowned by Purcell's 'My heart is inditing' and his full anthem 'I was glad', initially promised well. 'I was glad' is a tour de force of contrapuntal skill. It was performed by the Westminster Abbey choir, who processed from the west door as they sang, presumably reaching their appointed place by the time the 'Gloria patri' began, allowing them to concentrate on its extraordinarily elaborate music. The words 'world without end. Amen' are presented first in descending quavers, then inverted, then doubled in length, and finally quadrupled in their final presentation in the bass. This magnificent work is ascribed to John Blow in the only surviving source, though Francis Sandford's published account of the coronation states that Purcell set its text, and ingenious counterpoint of this sort is much more characteristic of him than Blow.

James II was a Catholic, and so, once he took the throne, he set up a Catholic Chapel Royal in Whitehall with its own musical establishment. Since symphony anthems were a sonic representation of the king's presence, and since James did not attend the Anglican Chapel Royal, their frequency declined; they were only performed when James's daughter, Princess (later Queen) Anne attended.

It was for such an occasion in 1688 that Purcell composed his last symphony anthem for the Chapel: the superb 'O sing unto the Lord'. It is the most modern of his works in this genre, fully Italianate in its style, and forward-looking in its structure of self-contained movements. It is of the highest musical quality from beginning to end, a fitting culmination of the Chapel Royal symphony anthem—and of our concert.

The text and translations:

1 Kings 34-45

Zadok the priest and Nathan the prophet anointed Solomon King. And, joyfully approaching, they cried: God save the King, forever and ever and ever, God save the King. Alleluia.

Matthew 25: 31

When the son of man shall come in his glory and all the holy angels with him, all the nations shall be gathered before him. And he shall say unto them on his right hand: 'Come, blessed of my Father, inherit the kingdom prepared for you from the foundation of the world. For I was hungry and ye gave me meat; I was thirsty and ye gave me drink; I was a stranger and ye took me in, naked and ye clothed me; I was sick and ye visited me; I was in prison and ye came unto me'. Then shall the righteous answer him, saying: 'Lord, when saw we then an hungered and fed thee? Or thirsty and gave me drink? When saw we thee a stranger and took thee in? Or naked and clothed thee? Or when saw we thee sick, or in prison? When, Lord, oh when?' And the king shall answer and say unto him: 'Verily I say unto you: inasmuch as you have done it unto one of the least of these my brethren, ye have done it unto me'. Alleluia.

Psalm 51: 1

Domine Jesu Christe, miserere mei
secundum magnam misericordiam
tuam. Amen.

Lord Jesus Christ, have mercy on me
after thy great goodness. Amen

A Hymn to God the Father

John Donne

Wilt thou forgive that sin where I began,
which was my sin though it were done before?
Wilt thou forgive that sin through which I run,

and do run still though still I do deplore?
When thou hast done, thou hast not done,
for I have more.

Wilt thou forgive that sin which I've won
others to sin, and made my sin their door?
Wilt thou forgive that sin which I did shun
a year or two, yet wallowed in a score?
When thou hast done, thou hast not done,
for I have more.

I have a sin of fear, that when I've spun
my last thread I shall perish on the shore;
but swear by thyself, that at my death, thy son
shall shine as he shines now and heretofore,
and, having done that, thou hast done;
I fear no more.

Psalm 137: 1–5a, 6b–8a, 9.

By the waters of Babylon we sat down and wept when we remembered thee, O Sion. As for our harps, we hanged them up upon the trees that are therein. For they that led us away captive required of us then a song and melody in our heaviness: sing us one of the songs of Sion. How shall we sing the Lord's song in a strange land? If I forget thee, O Jerusalem, let my tongue cleave to the roof of my mouth, yea, if I prefer not Jerusalem in my mirth. Remember the children of Edom, O Lord, in the day of Jerusalem, how they said: down with it, down with it, even to the ground. O daughter of Babylon, wasted with misery: Blessed shall he be that taketh thy children, and throweth them against the stones.

Psalm 134.

Behold now, praise the Lord all ye servants of the Lord. Ye that by night stand in the house of the Lord, ev'n in the courts of the house of our God. Lift up your hands in the sanctuary and praise the Lord. The Lord that made heav'n and earth, give thee blessing out of Sion. Glory be to the Father and to the Son, and to the Holy Ghost, as it was in the beginning, is now and ever shall be, world without end. Amen.

Psalm 24: 7-10

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 the King of Glory? It is the Lord strong and mighty, ev'n 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 the King of Glory? Even the Lord of Hosts, he is the King of Glory.

Hear God's almighty voice, proud man, and fear:
The voice is terrible; 'twill make thee hear!
From tow'ring hills the roaring tempest sounds,
whose hollow echo from the vales rebounds.
The winged lightning's darted from the East,
swifter than thought, and flashes in the West.
To both the poles he hurls the blazing light;
the element of fire is not so bright.
Cracks, loud and terrible, succeed the flame,
the world's great machine totters, and the frame
of Nature restless rolls. The boiling seas
toss waves to Heavn's vault; the boiling seas
in frightened spouts throw torrents down again,
as if they'd drown the world in seas of rain.

Psalm 122: 1, 4-7

I was glad when they said unto me: We will go into the house of the Lord. For thither the tribes go up, ev'n the tribes of the Lord: to testify unto Israel, to give thanks unto the name of the Lord. For there is the seat of judgement, ev'n the seat of the house of David. O pray for the peace of Jerusalem: they shall prosper that love thee. Peace be within thy walls: and plenteousness within thy palaces. Glory be to the Father and to the Son, and to the Holy Ghost, as it was in the beginning, is now and ever shall be, world without end. Amen.

Hosanna to the highest, joy betide
the heavenly bridegroom and his holy bride.
Let heav'n above be filled with songs,
let earth triumph below;
forever silent be those tongues that can be silent now.

You rocks and stones: I charge you all to break
your flinty silence if men cease to speak;

you that possess the sacred art
or now or never show it.

Plead not your muse is out of heart;
here's that creates a poet:
be ravished, earth, to see this contract driv'n
'twixt sinful men and reconcil'd heav'n.

Dismount, you quire of angels, come;
with men your joys divide.
Heav'n never showed so sweet a bridegroom,
nor earth so fair a bride.

from The Litany, *Book of Common Prayer*

Remember not, Lord, our offences, nor th'offences of our forefathers. Neither take thou vengeance of our sins, but spare us, good Lord. Spare thy people, whom thou hast redeemed with thy most precious blood, and be not angry with us for ever, spare us good Lord.

Psalm 96: 1-6, 9, 10.

O sing unto the Lord a new song. Alleluia. Sing unto the Lord, all the whole earth. Alleluia. Sing unto the Lord, sing unto the Lord and praise his name, be telling of his salvation from day to day. Declare his honour unto the heathen and his wonders unto all people. Glory and worship are before him, power and honour are in his sanctuary. The Lord is great, and cannot worthily be praised, he is more to be feared than all gods. As for the gods of the heathen, they are but idols; but it is the Lord that made the heavens. O worship the Lord in the beauty of holiness; let the whole earth stand in awe of him. Tell it out among the heathen that the Lord is King, and that it is he who hath made the round world so sure that it cannot be moved. And how that he shall judge the people righteously. Alleluia. Amen.

Peter Holman *director*

Peter Holman studied at King's College, London with Thurston Dart, and founded the pioneering early music group Ars Nova while a student. He is now director of The Parley of Instruments and the choir Psalmody, is musical director of Leeds Baroque and director of the Suffolk Villages

Festival. He has taught at many conservatoires, universities, and summer schools in Britain, Europe, New Zealand and the USA, and was Reader and then Professor of Historical Musicology at Leeds University from 2000, retiring as Emeritus Professor in 2010. He was awarded an MBE in 2015.

Peter is a regular broadcaster on BBC Radio 3 and 4 and is much in demand as a speaker at learned conferences. He spends much of his time in writing and research, with special interests in the early history of the violin family, in instrumental ensemble music up to about 1700, and in English music from about 1550 to 1850. He is the author of five books: the prize-winning *Four and Twenty Fiddlers: The Violin at the English Court 1540- 1690* (Oxford, 1993), *Henry Purcell* (Oxford, 1994), *Dowland: Lachrimae* (Cambridge, 1999), *Life after Death: The Viola da Gamba in Britain from Purcell to Dolmetsch* (Woodbridge, 2010), and *Before the Baton: Musical Direction and Conducting in Stuart and Georgian Britain* (Woodbridge, 2020)

Bryan White *chorus master*

Bryan White took his undergraduate degree at Southern Methodist University (Dallas, TX), where he studied choral conducting with Lloyd Pfautsch and Barbara Brinson. He completed a PhD at the University of Wales, Bangor and is now Senior Lecturer in the School of Music at the University of Leeds.

He is a member of the Purcell Society, for which he has edited Louis Grabu's opera *Albion and Albanus* and G. B. Draghi's Ode for St Cecilia's Day 1687, *From harmony, from heav'nly harmony*. Bryan is author of *Music for St Cecilia's Day from Purcell to Handel* (Boydell, 2019) and in 2019 he curated the Treasures of the Brotherton Gallery exhibition "*Gather them in*": *The Musical Treasures of W. T. Freemantle*. Bryan is the director of the Clothworkers Consort of Leeds, and a longstanding soloist and choral singer with Leeds Baroque, to which he also serves as Chairperson.

Asuka Sumi *leader*

Asuka Sumi is a violinist based in Leeds, specialising in historical performance practice. She holds degrees from the Tokyo National University of Arts and the Conservatorium van Amsterdam, where she studied with Lucy van Dael and Sophie Gent. In 2013, Asuka was awarded the Romanus Weichlein Prize at the the Biber Competition in Austria, which led to her solo debut concert at the Vienna Konzerthaus.

Asuka is a founding member of Seconda Pratica (CD *Nova Europa*), Fons Harmonicus (winner of the Utrecht Fringe Public Prize 2014) and Amsterdam Corelli Collective. With these groups she has been invited to perform in prestigious venues and festivals such as Göttingen Handel Festival, the Sablé and Ambronay festivals in France.

Since moving to Leeds in 2015, she has been immersed in developing the early music scene in northern England and participating in the Cambridge Early Music Summer School. She now organises a concert series, Otley Baroque, which brings in period performers from across the UK to Yorkshire.

Asuka maintains a strong interest in the historical development of violin technique in the seventeenth century and is engaged in continual investigation of the late seicento violin music in Bologna and Modena. As a teacher, Asuka traces her roots to the well-known Sumi family of violin teachers in Tokyo. In 2021 she was appointed leader of Leeds Baroque orchestra.

Francis Gush *countertenor*

Francis Gush is a graduate of the Royal College of Music under the tutelage of Lawrence Zazzo, Dinah Harris, and Veronica Veysey-Campbell. In 2018 Francis completed a season as a member of the Royal Shakespeare Company, having been cast as the solo singer in a production of John Webster's *The Duchess of Malfi* at the Swan Theatre in Stratford and as a soloist at the memorial of John Barton, alongside international stars of the stage such as Dame Judi Dench, Sir Patrick Stewart, and Sir Ian McKellen. Previous operatic engagements include Arsace in Hampstead Garden Opera's run of Handel's *Partenope*, which

The Stage described as ‘a blow-away performance’. He has also performed in the Merry Opera Company’s staged *Messiah* tour and performed the role of Porfiri in the premiere of Benjamin Leuke’s *Crime and Punishment* directed by Bill Bankes-Jones (Royal College of Music, International Opera School).

In 2019 Francis performed in Purcell’s *The Indian Queen* under Emmanuelle Haïm at the Opéra de Lille, Purcell’s *The Fairy Queen* with the Orchestra of the Age of the Enlightenment in Bucharest, and Handel’s *Semele* with English Voices and the Shanghai Symphony Orchestra. In 2020 he was invited to perform as a soloist by Steven Isserlis in his Wigmore Hall recital, which The Arts Desk described as ‘a show-stealing turn.’ He has performed as a soloist in the Monteverdi’s *Vespers* with St Bartholomew Choral Society at Cadogan Hall and has performed as David in *Saul* with the Exeter Bach Society.

In addition to his solo work, Francis has sung with a number of renowned ensembles including the Gabrieli Consort, Siglo de Oro, Choir of the Orchestra of the Age of Enlightenment, and the English Voices. He took part in the Genesis Sixteen training course and has regularly sung in the choirs of St Paul’s Cathedral and Westminster Cathedral.

Stuart O’Hara *bass*

A regular guest with Leeds Baroque Stuart is a bass-baritone based in SE London. He enjoys a varied career of solo, consort, and choral singing and opera around the UK and Europe. His specialisms include Russian song, French baroque music, and the ballads of Carl Loewe in an ongoing project with Cypriot pianist and academic Ioanna Koullepu. He frequently returns to his home city to perform the music of JS Bach with the Liverpool Bach Collective, of which he is a founding member.

Highlights of 2022 include singing at the recent coronation of King Charles III, in his capacity as a lay vicar in the Choir of Westminster Abbey under the direction of Andrew Nethsingha, and a forthcoming European tour of Hector Berlioz’ *Les Troyens* in August under the direction of John Eliot Gardiner, with the Monteverdi Choir.



Leeds Baroque is the city's only 'period instrument' choir and orchestra specialising in performances of music of the seventeenth and eighteenth centuries. It was founded in 2000, and made up of professional, student and talented amateur performers, under the general direction of international authority on the performance of this repertoire, Peter Holman.

Leeds Baroque has gained an enviable reputation for performances covering standard works from Monteverdi to Mozart as well as bold explorations of unfamiliar Baroque music. Most of the performers are unpaid, playing in the belief that this specialist, but very accessible, repertoire should be available to all and more widely appreciated. In addition to the core membership, Leeds Baroque welcomes a range of professional singers and instrumentalists for special projects and supports young performers at the outset of their professional careers.

Leeds Baroque is financed solely from its ticket income, modest grant funding and a small, but supportive 'Friends' organisation. We hope you will help us continue to keep Baroque music alive in the region by attending our performances and joining the [Friends of Baroque Music in Yorkshire](#). You can keep in touch via regular newsletters and the Leeds Baroque website www.leedsbaroque.org, follow us on Facebook www.facebook.com/LeedsBaroque and twitter [@LeedsBaroque](https://twitter.com/LeedsBaroque).



Acknowledgements:

Our thanks to:

- the Vicar and Church wardens for granting permission for our performance in this beautiful church.
- Martin Perkins for the provision of the chamber organ.
- Our season sponsors
- Friends of Baroque Music in Yorkshire for their financial assistance to support this the recording of this programme.
- Our recording engineer Phil Hardman.

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Directed by
Peter Holman & Asuka Sumi

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