LEEDS BAROQUE
Choir & Orchestra
REGISTERED CHARITY NO: 1118610

**Sunday 16 June 2024 | 5.00 pm**

St Andrew's Church,
Kildwick in Craven BD20 9BB




www.leedsbaroque.co.uk

@Leedsbaroque  Leeds Baroque Choir & Orchestra

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**Photography:**
Please note that this performance is being photographed for our 25th Anniversary Digital Exhibition (2025)

# Marc-Antoine Charpentier (1643–1704): Music for the Duchesse de Guise

**Leeds Baroque Choir**

*soprano 1*:
Rhiannon Lawrence-Francis, Nicki Sapiro, Mhairi Sharp

*soprano 2*:
Ava Lewis, Nina Parkes

*alto 1*:
Emma Page, Katrina Attwood

*alto 2*:
Catherine Haworth, Chris Johnson, Caroline White

*tenor 1*:
Stephen Muir, Oliver Heath,

*tenor 2*:
Zachary Kleanthous, Richard Tunstall, David Vickers

*bass 1:*
Bryan White, Roger Brock

*bass 2*:
Osman Hamed-Fontanilla, Ben Cunliffe

**Leeds Baroque Consort**

Mark Caudle & Louise Jameson *treble viol*
Andrew Kerr *bass viol*
James Logan *theorbo*
Christopher Roberts *organ*

directed by Peter Holman *organ*



## ꕥ Programme ꕥ

1 Annuntiate superi, Pro omnibus festis B.V.M. H333 (1683–4)
soloists: Mhairi Sharp, Ava Lewis *soprano*, Emma Page,
Catherine Haworth *alto*, Zachary Kleanthous *tenor*,
Bryan White *bass*

2 O sacrum convivium, Elevation à3 dessus H235 (1671–3)
soloists: Nicki Sapiro, Nina Parkes *soprano*
Catherine Haworth *alto*

3 Symphonie in G minor H529 – Trio (Rondeau) in B flat major

4 Salve Regina à trois choeurs H24 with the Prelude H23a (1677–8)
soloists: Emma Page *alto*, Stephen Muir *tenor*
Roger Brock *bass*

5 Giacomo Carissimi (1605–74): 'Plorate filii Israel'
from *Jephte* (1648)
soloist: Ava Lewis *soprano*

## ꕥ Interval ꕥ

6 In nativitatem Domine Jesu Christi Canticum H414
(Christmas 1684)
soloists: The Angel: Mhairi Sharp *soprano*,
Evangelist: Nicki Sapiro, Ava Lewis *soprano*,
Roger Brock *bass*

7 Tristes et anima mea H126, from Leçons de ténèbres (1690)
soloists: Stephen Muir, Zachary Kleanthous *tenor*

8 Litanies de la Vierge à6 voix
et deux dessus de violes H83 (1683–4)
soloists: Mhairi Sharp, Ava Lewis *soprano*, Emma Page,
Catherine Haworth *alto,* Zachary Kleanthous *tenor*,
Bryan White *bass*

Marc-Antoine Charpentier was born in Paris in 1643. He may have been educated by the Jesuits, and he studied in Rome for three years in the late 1660s, where he encountered the music of Carissimi and his Roman contemporaries. He returned to Paris around 1670 and entered the service of Marie de Lorraine, known as Mademoiselle de Guise; he seems to have worked for her as a singer and composer at her Paris residence, the Hôtel de Guise, until her death in 1688. At the same time he began to collaborate with Molière in productions of his comedies, including *La marriage force* and *La malade imaginaire*. This last work seems to have aroused the jealousy of Jean-Baptiste Lully, who had been Molière's long-term collaborator and by the early 1670s had achieved a stranglehold over music at court. Thus Charpentier was largely excluded from writing for the Académie Royale de Musique (the Paris Opéra), or for the royal chapel, the Chapelle Royale. In 1683 he competed for a place as a composer for the Chapelle, but had to withdraw through illness; Louis XIV awarded him a pension, presumably as a consolation prize. He was only able to write once for the Paris Opéra after Lully's death in 1687 – his *Médée* was produced in 1693 – and in 1698 he received the post of music master of the Sainte-Chappelle, a position of prestige second only to master of the Chappelle Royale. . His later life seems to have been spent mostly writing sacred music for St Louis le Grand, the main Jesuit church in Paris. He died there on 24 February 1704.

With one exception, all the music in this afternoon's concert was written while Charpentier was in the service of the Duchesse de Guise in Paris, and in some cases his autograph scores (all in the Bibliothéque Nationale in Paris) are annotated with the names of known members of her household, women as well as men; Charpentier sang the *haute contre* or high tenor parts himself. Furthermore, the large-scale pieces he wrote at this period, including 'Annuntiate superi', the miniature Christmas oratorio In nativitatem Domine Jesu Christi Canticum and the Litanies de la Vierge, use a distinctive scoring associated with the Guise household, with six-part voices, two treble instruments and continuo. We know from the autograph of the Litanies that these treble instruments were 'dessus de violles' – that is, treble viols rather than violins, a late survival at a time when the small members of the viol family were mostly obsolete in France, as elsewhere. We have included in the concert the famous concluding chorus of Carissimi's oratorio *Jephte*, which Charpentier seems to have copied out while he was in Rome; his score is an important primary source of the work. He presumably performed it for the Duchesse, and its sonorous six-part writing may have given him the idea of using the same vocal scoring in his own music written for her chapel.

In 'Annunitate superi' and the Litanies de la Vierge Charpentier deploys his forces in a kaleidoscopic series of textures, with various groupings of solo voices contrasted with the tutti sections and instrumental passages, with further contrasts provided by frequent changes of tempo and rhythm, enabling him to avoid

monotony in the lengthy recital of the Virgin's titles and attributes, each followed by 'ora pro nobis' – 'pray for us'. In the Christmas oratorio Charpentier organises his forces so that several different solo voices sing the words of the Evangelist, with a soprano reserved to take the role of the Angel, and the whole ensemble singing the words of the shepherds. The instruments depict their journey to Bethlehem in a march, and the work ends with an 'artless but devout song' in the style of a rustic Christmas carol. The striking setting of the 'Salve Regina' is in eleven parts, with two separate four-part choirs and a trio of soloists. The delightful Communion motet 'O sacrum convivium' is a trio for three female voices, labelled 'haute dessus', 'dessus' and 'basse dessus', all doubtless members of the Duchesse's household. The setting of 'Tristes est anima mea', a duet for two tenors and continuo setting words drawn from the liturgy for Wednesday in Holy Week, was written shortly after the Duchesse's death in 1688, and can serve as an epitaph for her and for the wonderful music Charpentier wrote for her chapel.

## Text and Translations

**Annuntiate superi**

| | |
|---|---|
| Annuntiate superi, narrate cæli<br>narrate quid sublimius in<br>excelso, quid sanctius sub Deo,<br>dicite nobis | Angels announce, heavens recount<br>what is more exalted on high,<br>what is holier under God,<br>tell us. |
| Non cherubim, non seraphim,<br>non throni nec dominationes,<br>non principatus nec potestates,<br>sed una est sanctissima Maria,<br>ex mille milibus electa,<br>paradisi amor et gaudium,<br>Dei mater et filia dilecta. | Not cherubim, not seraphim,<br>not thrones nor domininions,<br>no principalities nor powers,<br>but there is one, holiest Mary,<br>chosen among a thousand thousands,<br>love and joy of paradise,<br>mother and beloved daughter of God. |
| Annuntiate superi ... | Angels, announce ... |
| Non patriarchæ nec prophetæ,<br>non apostoli nec evangelistæ,<br>non confessores,<br>sed una est castissima Maria<br>ex mille milibus electa<br>angelorum decus et gaudium,<br>Dei mater et filia dilecta. | Not patriarchs nor prophets,<br>not apostles nor evangelists, not<br>confessors,<br>but one is the most holy Maria<br>chosen among a thousand thousands,<br>glory and joy of angels,<br>mother and beloved daughter of God. |

Annuntiate superi ...

Angels, announce ...

Non siderum fulgor amabilis,
non lunæ lux mutabilis,
non solis splendor mirabilis,
sed una est formosissima Maria
ex mille milibus electa
gemma virginum nitida et pura.

Not only is there the pleasing brightness
of the stars, the varying light of the moon,
the wondrous splendour of the sun,
but there is also most beautiful Mary,
chosen among a thousand thousands,
a jewel among virgins, shining and pure.

Haec enim virgo fecunditatis
honorem habuit, et quamvis
mater in partum illæsum
virginatis florem servavit.

For that virgin had the honour of
fruitfulness, unharmed in the birth,
mother though she was,-she kept the
flower of virginity.

O quam gloriosa dicta sunt de te,
divina mater, virgo fœcunda,
casta Maria et pura,
tu enim sola es in qua partus et
integritas fœdera pacis habent.

O what glorious things are spoken of
thee,divine mother, fertile virgin,
chaste and pure Mary, for you are the
only onein whom childbirth and chastity
unite in peace.

Psallite ergo populi, psallite ergo
superi, et lœtas cantibus nostris
sociate voces, ut suavis
concentu et delectabili melodia
collaudemus Virginem,
cui par non est in orbe
nec similis in cælo.

Therefore peoples sing, sing therefore
angels, and join your joyous voices in our
song, that by sweet harmonyand a
charming melody we may together
celebrate the Virgin,
who has no equal in this world,
nor like her in the heavens.

**O sacrum convivium**

O sacrum convivium,
in quo Christus sumitur,
in quo recolitur memoria
passionis eius;
in quo mens impletur gratia,
et futurae gloriae nobis pignus
datur.
Alleluia.

O sacred banquet,
wherein Christ is received,
wherein the memorial of his passion is
renewed,
wherein the soul is filled with grace,
and a pledge of future glory is given to
us.
Alleluia.

**Salve Regina**

Salve Regina, Mater Misericordiae,
vita, dulcedo, et spes nostra,
Salve!
Ad te clamamus, exsules filii
[H]evae, ad te suspiramus,
gementes et flentes, in hac
lacrimarum valle.
Eia ergo, advocata nostra,
illos tuos misericordes oculos ad
nos converte et Jesum,
benedictum fructum ventris tui,
nobis, post hoc exilium, ostende,
O clemens, O pia,
O dulcis Virgo Maria.

Hail, Queen, Mother of mercy,
our life, our sweetness and our hope,
hail!
To thee do we cry, banished children of
Eve, to thee do we send up our sighs,
mourning and weeping in this valley of
tears.
Turn, then, our advocate
thine eyes of mercy toward us, and
after this, our exile,
show unto us the blessed fruit of thy
womb, Jesus,
O gentle, O loving,
O sweet Virgin Mary.

**Plorate filii Israel**

*Filia*
Plorate filii Israel,
plorate virginitatem meam,
et Jephte filiam unigenitam
in carmine doloris lamentamini.
*Coro*
Plorate filii Israel,
plorate omnes virgines,
et filiam Jephte unigenitam
in carmine doloris lamentamini

*The Daughter*
Weep, you children of Israel,
bewail my virginity,
and for Jephthah's only daughter,
lament with songs of anguish.
*Chorus*
Weep, you children of Israel,
weep, all you virgins,
and for Jephthah's only daughter,
lament with songs of anguish.

**In nativitatem Domine Nostri Jesu Christi Canticum**
**The Song of the Birth of our Lord Jesus Christ**

**Praeludium**
*Historien*
Frigidae noctis umbra totum orbem
tegebat, et immersi jacebant omnes
in somno profondo.
Pastores autem Judeae vigilabant
super gregem suum.

**Prelude**
*Narrator*
The shadow of the cold night
covered all the earth and all lay
plunged in a profound sleep.
But the shepherds of Judea were
watching over their flocks.

et ecce angelus Domini stetit juxta eos, et claritas Dei circumfulsit eos.

Timuerunt autem pastores timore magno; et dixit illis angelus:

*Angelus*
Nolite timere, pastores. Ecce enim annuntio vobis gaudium magnum quod erit omni populo:
quia natus est hodie Salvator vester in civitate David; et hoc erit vobis signum: invenietis infantem pannis involutum et reclinatum in praeseptio.

Ite, pastores, et adorate eum

*Pastores*
Surgamus, festinemus,
eamus usque Bethlehem,
properemus, festinemus.
Ibi videbimus puerum
qui natus est nobis.
Ibi laudabimus et adorabimus Deum
sub forma peccatoris velatum.
Quid moramur, quid cunctamur,
O pastores inertes?
Surgamus, prosperemus,
eamus usque Bethlehem.

**Marche**

*Historien*
Euntes autem pastores pervenerunt ad locum ubi puer natus erat,
et intrantes domum
invenerunt Mariam et Joseph
et puerum involutum pannis
et reclinatum in praesepio.
Et procidentes adoraverunt eum,
inculto sed devote carmine dicentes:

And lo, an angel of the Lord stood by them, and the glory of the Lord shone round about them.
Then the shepherds were greatly afraid; and the angel said to them:

*Angel*
Fear not, shepherds,for lo, I bring news of great joy
which shall be to all people:
for today your Saviour is born
in the city of David; and this will be a sign to you: you will find the baby wrapped in swaddling clothes and lying in a manger.
Go, shepherds, and adore him.

*Shepherds*
Let us rise up, let us hurry,
let us go to Bethlehem,
let us hasten, let us hurry.
There we will see the child
that is born for us.
There we shall praise and adore
God hidden in the form of a sinner.
Why delay, why linger,
O idle shepherds?
Let us rise up, let us hasten,
Let us hurry and go to Bethlehem.

**March**

*Narrator*
So the shepherds went, and came to the place where the boy was born, and entering the house they found Mary and Joseph and the boy wrapped in swaddling clothes and lying in a manger.
And they prostrated themselves and adored him, saying with artless but devout song:

*Pastores*
Salve, puerule, salve, tenellule,
O nate parvule, quam bonus es.
Tu caelum deseris,
tu mundo nasceris
nobis te'ut miseris
assimiles.

O summa bonitas, excelsa deitas,
vilis humanitas fit hodie.
Aeternus nascitur immensus capitur
et rei tegitur sub specie.

Virgo puerpera beata viscera,
Dei cum opera dent filium.
Gaude, flos virginum,
gaude, spes hominum, fons lavans
criminum proluvium.

*Shepherds*
Hail, little child, hail, tender babe,
O tiny child how good you are.
You leave heaven
and are born into the world,
making yourself like us, poor
wretches.

O highest goodness, lofty Godhead
that today becomes poor humanity.
The eternal is born, the boundless
circumscribed, and hid in worldly
garb.
Virgin mother, may your blessed
womb, through God's working, give
birth to a son. Rejoice, flower of
virgins, rejoice, hope of mankind,
fount that washes away the stain of
sin.

**Tristis est anima mea**

Tristis est anima mea usque ad
mortem:
sustinete hic, et vigilate mecum.
Nunc videbitis turbam, quæ
circumdabit me.
Vos fugam capietis, et ego vadam
immolari pro vobis.

Ecce appropinquat hora,
et Filius Hominis tradetur in manus
peccatorum.
Vos fugam capietis, et ego vadam
immolari pro vobis.

My soul is sorrowful even
unto death;
stay you here, and watch with me.
Now you shall see a multitude, that will
surround me.
You shall run away, and I will go to be
sacrificed for you.

Behold the hour is at hand,
and the Son of Man shall be betrayed
into the hands of sinners.
You shall run away, and I will go to be
sacrificed for you.

| **Litanies de la Vierge** | **Litany of the Virgin Mary** |
|---|---|
| Kyrie eleison,<br>Christe eleison<br>Christe audi nos, Christe exaudi nos | Lord, have mercy on us,<br>Christ, have mercy on us, Christ,<br>hear us, Christ, graciously hear us. |
| Pater de cœlis Deus,<br>miserere nobis.<br>Fili redemptor mundi Deus,<br>miserere nobis.<br>Spiritus sancte Deus miserere nobis.<br>Sancta Trinitas, unus Deus,<br>miserere nobis. | God the Father of Heaven,<br>have mercy upon us.<br>God the Son, redeemer of the world,<br>have mercy upon us.<br>God the Holy Spirit, have mercy upon us.<br>Holy Trinity, one God,<br>have mercy upon us. |
| Sancta Maria,<br>Sancta Dei genitrix,<br>Sancta virgo virginum,<br>ora pro nobis. | Holy Mary,<br>Holy Mother of God,<br>Holy virgin of virgins,<br>pray for us. |
| Mater Christi, Mater divine gratiæ,<br>Mater purissima, Mater castissima,<br>Mater intemerata,<br>Mater inviolata,<br>Mater amabilis,<br>Mater admirabilis,<br>Mater creatoris,<br>Mater salvatoris, ora pro nobis. | Mother of Christ, Mother of divine grace,<br>Mother most pure, Mother most chaste,<br>Mother undefiled,<br>Mother inviolate,<br>Mother most lovely,<br>Mother most admirable,<br>Mother of our creator,<br>Mother of our saviour, pray for us. |
| Virgo prudentissima,<br>Virgo veneranda,<br>Virgo predicanda, Virgo potens,<br>Virgo clemens, Virgo fidelis,<br>ora pro nobis. | Virgin most prudent,<br>venerable Virgin,<br>praiseworthy Virgin, powerful Virgin,<br>merciful Virgin, faithful Virgin,<br>pray for us. |
| Speculum Justitiæ,<br>Sedes Sapientiæ,<br>Causa nostræ lætitiæ,<br>ora pro nobis.<br>Vas Spirituale, Vas Honorabile, | Mirror of Justice,<br>Seat of Wisdom,<br>Cause of our Joy,<br>pray for us.<br>Spiritual Vessel, Vessel of Honour, |

Vas Insigne Devotionis,
ora pro nobis.

Singular Vessel of Devotion,
pray for us.

Rosa Mistica, Turris Davidica,,
Domus Aurea, Janua Cœli,
Turris Eburnea,
Fœderis Arca, Stella Matutina,
ora pro nobis.

Mystical Rose, Tower of David,
House of Gold, Gate of Heaven,
Tower of Ivory,
Ark of the Covenant, Morning Star,
pray for us.

Salus Infirmorum,
Refugium Peccatorum,
Consolatrix Afflictorum,
Auxilium Christianorum,
ora pro nobis.

Health of the Sick,
Refuge of Sinners,
Comfort of the Afflicted,
Help of Christians,
pray for us.

Regina angelorum,
Regina patriarcarum,
Regina martyrum,
Regina prophetarum,
Regina apostolorum,
Regina confessorum,
Regina virginum,
Regina sanctorum omnium,
ora pro nobis.

Queen of angels,
Queen of patriarchs,
Queen of martyrs,
Queen of prophets,
Queen of apostles,
Queen of confessors,
Queen of virgins,
Queen of all saints,
pray for us.

Agnus Dei, qui tollis peccata
mundi, parce nobis Domine.
Agnus Dei, qui tollis peccata
mundi, exaudi nos Domine.

Agnus Dei, qui tollis peccata
mundi, miserere nobis.

Lamb of God, who takest away the
sins of the world, forgive us, O Lord.
Lamb of God, who takest away the
sins of the world, graciously hear us,
O Lord.
Lamb of God, who takest away the
sins of the world, have mercy on us.

## 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 currently Senior Lecturer and Director of Research 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 Albanius 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 he works regularly with the University of Leeds School of Music Chorus. He is a longstanding soloist and choral singer with Leeds Baroque, to which he also serves as Chairperson.

## Mark Caudle - *treble viol*

For 50 years Mark Caudle has performed and taught in Britain and Poland. He is principal bass string player in The Parley of Instruments, St James's Baroque and

Canzona, and plays with London Viols, the London Handel Orchestra and Gonzaga Band. He has taught at the Academy of Music in Katowice and the Royal College of Music, London (in the 1980's) and at the Academies in Wrocław and Łódź. Recent performing and editing projects include the viol in the Far East, new viola da gamba repertoire by J.S. Bach and the viol music of Gottfried Finger. He gave the first modern performances in London and Poland of newly discovered Sonatas by Abel from the Maltzan collection and has performed the twelve Fantasias for solo viola da gamba by Telemann in concerts in England and Poland.

In 2013 he was presented with an Order for services to Polish culture by the Ministry of Culture, and he is a dual citizen of Poland and the UK. He also makes instruments, and his copies of early violins and bass violins are played in performance by some leading Polish and British musicians.

## Louise Jameson - *treble viol*

Louise Jameson took up the cello at the age of seven and has played in orchestras and ensembles ever since. A lover of early music, she is often heard playing the Baroque cello and bass violin in Baroque orchestras and the John Jenkins Consort, and the treble and tenor viol in London Viols. Louise also works as administrator of the Suffolk Villages Festival, and as a freelance concert and tour manager for ensembles such as Polyphony, the Choir of Trinity College, Cambridge and St James' Baroque.

## Andrew Kerr - *bass viol*

Andrew started musical life playing brass instruments, gradually discovering a love of earlier music and instruments. Initially studying the recorder at university, he soon switched to the viol, learning with Alison Crum. He finds that bigger is better with viols, and now specialises in the larger sizes, being much in demand as a player of the violone, or as a continuo player on the bass viol. In that capacity he has performed and recorded with baroque orchestras across the UK, playing with such ensembles as the Hanover Band, Orpheus Britannicus, Canzona, Musica Antiqua of London, the Parley of Instruments, I Fagiolini, Ex Cathedra and L'Avventura London.

He is an avid arranger, editor and reconstructor of music involving viols, completing music from which one or more parts has been lost over time, or creating music for viol consort from other sources: the keyboard music of Byrd, Gibbons and Tomkins has been a rich seam to mine. When he is not performing or editing, he may be found solving abstruse data problems in his other life as a database administrator, or tinkering with clocks.



## Leeds Baroque



Leeds Baroque Choir & Consort - Kildwick 2023

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.

2025 sees our 25th anniversary so we hope you will help us continue to keep Baroque music alive in the region for the next twenty-five years by attending our performances and joining the Friends of Baroque Music in Yorkshire.

You can keep in touch via regular newsletters and the
new Leeds Baroque website www.leedsbaroque.co.uk,
follow us on Facebook www.facebook.com/LeedsBaroque.

## Acknowledgements:

We are pleased to acknowledge the support of the following:

- Rev'd Mike Green and the Churchwardens for permission to use this lovely church for our performance.
- The Friends of Baroque Music in Yorkshire for their continued support of our work.
- The University of Leeds for provision of rehearsal facilities.

Join us for Part II of our exploration of the French Baroque

