



THE OLD WOOLEN, FARSLEY, LS28 5UJ  
SUNDAY 22<sup>ND</sup> JUNE 2025



 @Leedsbaroque

 Leeds Baroque Choir & Orchestra

 [www.leedsbaroque.co.uk](http://www.leedsbaroque.co.uk)

Gail Hennessy *oboe* Asuka Sumi *violin*

Leeds Baroque Orchestra

Asuka Sumi, Manlu Du, Jose Villanueva Zayas, Sue Horridge *violin 1*

Derek Revill, Mike Capecci, Sue Marshall, Felicia McCormick *violin 2*

Caroline Goddard, Sue Marshall *viola 1* Stephen Robinson, Jude  
Brereton *viola 2*

Catherine Strachan, Catharine Carr *violoncello*

Mike Escreet, Jillian Johnson *violone*

directed by Peter Holman *harpsichord*

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PROGRAMME: introduced by Peter Holman

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***Tomaso Albinoni*** (1671–1751)

Balletto à cinque no. 2 in G minor So 3

Introduzione (Grave) – Allemanda (Allegro) – Corrente (Allegro) –  
Sarabanda (Presto)

***Alessandro Marcello*** (1673–1747) or ***Benedetto Marcello*** (1686–  
1739)

Concerto in D minor

Andante e spiccato – Adagio – Presto

soloist: Gail Hennessy *oboe*

***Antonio Vivaldi*** (1678–1741)

Sinfonia al Santo Sepolcro in B minor RV 169

Adagio molto – Allegro ma poco

***Antonio Vivaldi***

Concerto in D major RV 208 'Grosso Mogul'

Allegro – Recitativo (Grave) – Allegro

soloist: Asuka Sumi *violin*

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Interval

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***Tomaso Albinoni*** (1671–1751)

Sinfonia in G minor T Si 7

Allegro – Larghetto e sempre piano – Allegro

***Antonio Vivaldi***

Sonata in C major RV 801

Largo – Allegro – Largo – Allegro

Gail Hennessy *oboe* Asuka Sumi *violin* Catherine Strachan *violoncello*

Peter Holman *harpsichord*

***Antonio Vivaldi***

Concerto in D minor RV 565, published as no. 11 in *L'Estro armonico*,  
Op. 3 (1711)

Allegro – Adagio e spiccato – Allegro – Largo e spiccato – Allegro

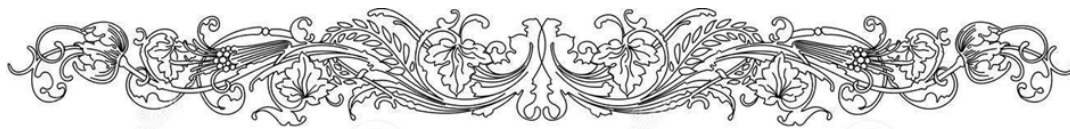
soloists: Manlu Du & Derek Revill *violin* Catherine Strachan *violoncello*

***Antonio Vivaldi*** and ***Anonymous***

Concerto in B flat major RV Anh. 18

Allegro – Grave – Air (Allegro) – Allegro

soloists: Gail Hennessy *oboe* Asuka Sumi *violin*



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**Peter Holman - director**

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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, 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). He has just published *The Purcell Compendium* with Bryan White.

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**Asuka Sumi - leader & soloist**

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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 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 including the Göttingen Handel Festival and 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 period instrument 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 sixteenth century 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.

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### **Gail Hennessy - oboe soloist**

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Gail Hennessy is one of Britain's best-known Baroque oboists. She studied modern oboe in the USA before taking up a position as cor anglais player in North Carolina, where she encountered a Baroque oboe for the first time and fell in love with its sound. This, together with her empathy for Baroque music, led her to study Historical Performance Practice at Washington University, St Louis, and ultimately drew her to Britain. She often appears as a soloist and chamber musician and has played and recorded with many British early music groups, including Ex Cathedra, The Academy of Ancient Music, La Serenissima, The Parley of Instruments, and St James's Baroque. She is also a highly regarded teacher of Baroque oboe at the Royal College of Music, the Guildhall School of Music & Drama in London and the Royal Birmingham Conservatoire. She encourages composers to write new music for old instruments, and has premiered works by Jennifer Fowler, Roderick Williams, Rhian Samuel, Peter McCarthy and Thea Musgrave.

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### **Michael Talbot - pre-concert talk**

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Michael Talbot is Emeritus Professor of Music at the University of Liverpool, which he joined in 1968. As a researcher in the field of historical musicology, he has specialised since the mid-1960s in Venetian music and its musical institutions between roughly 1650 and 1750. Vivaldi has been a central theme, although several less prominent Venetian composers have also figured strongly in his research.



**Leeds Baroque  
celebrating 25 years of period instrument  
performance.**

Leeds Baroque (registered Charity 1116610), the city's only period instrument choir and orchestra, specialises in performances of music of the seventeenth and eighteenth centuries. Founded in 2000, and following J.S. Bach's own model, it is made up of professional, student and talented amateur performers and is directed by Professor Peter Holman MBE, an international authority on the performance of Baroque music. Since its foundation, it has earned an enviable reputation for performances covering works from Monteverdi to Mozart and bold explorations of unfamiliar Baroque music including the commissioning of new performing editions.

Most of the members and management are unpaid, believing that this specialist but accessible repertoire should be available to all, and more widely appreciated. In addition to the core membership, Leeds Baroque provides paid performance opportunities for up-and-coming young artists at the start of their careers and welcomes a range of professional singers and instrumentalists for special projects.

Leeds Baroque is financed solely from its ticket income, modest grant funding and the small, but incredibly supportive Friends of Baroque Music in Yorkshire. In this, our 25<sup>th</sup> anniversary year, we hope you will help us continue to keep Baroque music 'live' in the region by attending our performances, joining the Friends of Baroque Music in Yorkshire, making a donation via our 2025 Big Give campaign on our website [www.leedsbaroque.co.uk](http://www.leedsbaroque.co.uk) or sponsoring a performance.



## Acknowledgements

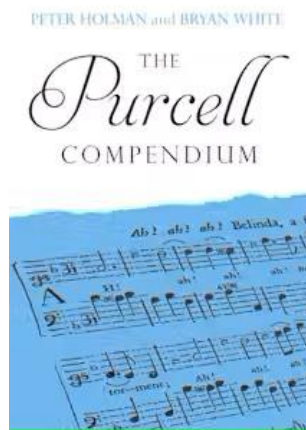
A performance of this scale could not be achieved without financial and practical help from the following organisations and individuals:

Dick Bonham and the team here at The Old Woollen for their welcome to their iconic venue.

Friends of Baroque Music in Yorkshire & Contributors to the 'Continuity Fund'.

The Scops Arts Trust, who funded our new music stands, the School of Performance and Cultural Industries at the University of Leeds for providing rehearsal space and the team of volunteers who do all the background work in administration, publicity and hosting our guest soloists.

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Peter and Bryan's new book, *The Purcell Compendium*, has been published by the Boydell Press. It is a ground breaking and comprehensive reference volume covering an extensive range of Purcell studies, including his life and works, his milieu and the reception of his music to the present. They are offering copies of the book to friends of Leeds Baroque at a significant discount of £45. Copies will be available at the Sunday concert, and at the launch event for the book that will be held at 6pm at the School of Music at the University of Leeds on 23 June. The launch event will feature a short concert of music by Purcell, followed by a reception.





23<sup>rd</sup> November 2025 – 3.00pm  
Clothworker Centenary  
Concert Hall  
University of Leeds, LS2 9JT

HANDEL & BOYCE

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A CONCERT FOR  
ST CECILIA



LEEDS BAROQUE  
CHOIR AND  
ORCHESTRA

Peter Holman *director*  
Philippa Hyde *soprano*  
Francis Gush *countertenor*  
Peter Davoren *tenor*  
Stuart O'Hara *bass*

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