



CLOTHWORKERS CENTENARY CONCERT HALL
LEEDS, LS2 9JT
SUNDAY 16TH MARCH 2025

A circular background image featuring a historical painting of a large, multi-masted sailing ship, likely a clipper, on the sea. The ship is dark with white sails, and the scene is set against a dramatic, cloudy sky. The water is dark and reflects the ship.

Two great mass settings



Programme



 @Leedsbaroque

 Leeds Baroque Choir & Orchestra

 www.leedsbaroque.co.uk



Philippa Hyde *soprano*
Callum Anderson *organ*

Leeds Baroque Choir
Leeds Baroque Consort
Leeds Baroque Orchestra

Antonio Vivaldi (1675–1741): Concerto in C minor RV766

Asuka Sumi *violin* Callum Anderson *organ*
Allegro – Largo – Allegro

Francisco Valls (1665–1747): Missa Scala Aretina in D major (1702)

Philippa Hyde, Nicki Sapiro, Marie Lemaire *soprano*,
Emma Page, Catherine Haworth *alto*
Steve Muir *tenor* Bryan White *baritone*
Kyrie eleison – Christe eleison – Kyrie eleison
Gloria in excelsis Deo – Gratias agimus – Qui tollis –
Quoniam tu solus
Credo in unum Deum – Et incarnatus – Crucifixus – Et resurrexit
Sanctus – Agnus Dei

Interval

Franz-Joseph Haydn (1732–1809)

Missa in Angustiis in D minor/major (The Nelson Mass, 1798)

Philippa Hyde *soprano* Emma Page *alto*
Zachary Kleanthous *tenor* Bryan White *baritone*
Kyrie eleison
Gloria in excelsis Deo – Qui tollis – Quoniam tu solus
Credo in unum Deum – Et incarnatus – Et resurrexit
Sanctus – Benedictus – Agnus Dei



About the programme

In this afternoon's concert we bring together two settings of the Mass composed nearly a century apart and in musical centres nearly 1000 miles apart, but both great expressions of European Catholic musical culture in the eighteenth century. Francisco Valls wrote his *Missa Scala Aretina* for Barcelona Cathedral in 1702, while Haydn's Nelson Mass was first performed in 1798 at Eisenstadt in Austria. As a curtain-raiser, we include one of Antonio Vivaldi's concertos for violin and obbligato organ, probably written for the girls at the Ospedale della Pietà in Venice. This work and the two masses are showcases for our superb Goetze and Gwynn chamber organ, built in 2003 for the University Music School; its use in this concert commemorates its designer, Dominic Gwynn, who died on 24 May 2024. We also gratefully acknowledge the support of the Instituto Cervantes (Leeds) and the Consulate General of Spain (Manchester) for this concert, our second exploration of Spanish Baroque music.

Francisco Valls was born in Barcelona, probably in 1665, and spent most of his working life in the city, from 1696 as *maestro de capilla* of Barcelona Cathedral. He wrote a large amount of church music for the musicians employed by the cathedral, including nine settings of the mass. Of these the most famous (and most frequently performed today) is his *Missa Scala Aretina* of 1702, so called because it is based on the six notes of the ancient hexachord, traditionally associated with Guido d'Arezzo – the *Scala Aretina*. Rising and falling scales can be heard in elaborate counterpoint throughout the work, but the hexachord was also used by Valls to produce remarkable side-slipping harmonies, as in the opening few bars, with its grand chords founded on D and then D sharp, followed by C and C sharp.

The mass became famous or notorious for a single note: in the expressive 'Qui tollis' section of the Gloria one of the soprano soloists (Nicki Sapiro in this performance) enters with an audacious dissonance, an unprepared ninth at the words 'miserere mei'. This delicious effect (which would not have caused much comment in Restoration England) provoked a pamphlet war in conservative Spain

that involved no fewer than 57 organists and choir directors. Valls wrote in his defence: 'I concede that the entry of the second soprano is against all the prescribed rules. I concede that the Ancients did not use it and that I am, therefore, its inventor; let us see if it should not be granted praise rather than blame'. In other words, the proof of the pudding is in the eating. You will also frequently hear the so-called 'false relation' in cadences at the end of sections, in which the leading note is sung or played simultaneously in sharpened and flattened forms – a delightful effect, equivalent to spices in food, that was common in seventeenth-century Spain as well as England.

Valls lays out his musicians in the traditional manner using several spatially separated groups. This technique, common in sixteenth-century Italy and much of northern Europe, mostly dropped out of fashion during the seventeenth century in favour of more modern groupings involving soloists, a single choir and orchestra – as in Haydn's Nelson Mass. Valls uses three vocal groups, two made up of soloists and one the main choir, accompanied by two solo violins, two trumpets, bass violin (the large predecessor of the violoncello) and a continuo section including a harp (accompanying the solo choirs) and two organs. The groups were probably placed in galleries around the choir of Barcelona Cathedral, an effect we have reflected this afternoon by placing the solo voices at the front on the left with the choir further back on the right. Valls, like his near-contemporary Henry Purcell, was a composer rooted in traditional compositional techniques, though he was also open to modern Italian music, and this can be heard mostly in the lively idiomatic music he gave to the violins and trumpets, often accompanying old-style counterpoint sung by the voices – a fascinating mixture of old and new.

Haydn's so-called Nelson Mass, the *Missa in angustiiis* (Mass in time of tribulation), was first performed in St Martin's church in Eisenstadt on 23 September 1798. It was the third of a series of six masses written by Haydn marking the name day of Princess Marie Hermengild, the wife of Prince Nikolaus II Esterházy. Eisenstadt, about 40 miles south-east of Vienna and near the present-day Hungarian border, was the seat of the Esterházy family, where Haydn

had worked (along with the nearby summer palace at Eszterháza) since 1761. He had retired from full-time service as Kapellmeister to the Esterházy family on the death of Nikolaus I in 1790 (freeing him to make two visits to England), though he was persuaded by Nikolaus II to return on a part-time basis, mainly to compose the annual name-day masses. Haydn's title 'Missa in angustiis' reflected the perilous military and political situation in 1798, when Napoleon was threatening Vienna. However, the Battle of the Nile on 1–3 August, a British naval victory commanded by Admiral Lord Nelson over the French, was a decisive turning point in the war. News of it filtered through to Austria about the time the Mass was first performed, causing the work to be associated with Nelson – a link solidified when the admiral visited Eszterháza in 1800 and apparently heard the work performed under Haydn's direction.

Because of the unstable political situation, Nikolaus II had dismissed his *harmonie* band (an octet of oboes, clarinets, horns and bassoons) shortly before Haydn started working on the Mass, leaving him only with three trumpets, timpani, strings and organ instead of the full Classical orchestra he used for his other late masses. Haydn turned his reduced ensemble to his advantage by writing prominent trumpet and drum parts evoking war and turmoil, particularly in the Kyrie and in an extraordinary passage of the Benedictus, where they burst in with malevolent fanfares – an unexpected and shocking turn in an otherwise elegant and restrained movement. He replaced the missing woodwind instruments with a written-out organ part in some of the movements, which was replaced when the work was published in 1803 by conventional wind parts. With a suitable organ at our disposal, we have preferred Haydn's stark and powerful original version.

By Haydn's time it was customary to lay out settings of a *missa solemnis* (the extended festive type of mass) for solo voices, choir and orchestra, and to incorporate some of the idioms of Classical instrumental music into them. In the Nelson Mass this can be heard particularly in the Gloria, with its outer sonata-like sections, and in the beautiful Qui tollis, Et incarnatus and Agnus Dei movements, which evoke the elaborate slow movements of Classical

symphonies or string quartets. In these movements the choral singers are mostly employed to declaim the text in block chords, with the orchestra taking the leading role, though the choir comes into its own in the elaborate fugues at the end of the Gloria and the Agnus Dei, where Haydn demonstrates his mastery of traditional Baroque counterpoint. Most remarkable is the opening movement of the Credo, a strict two-part canon in octaves with the altos and basses following the sopranos and tenor a bar behind and a fifth below, the strings providing elegant decoration – a beautiful example of Haydn's combination of idioms old and new. This is something that the Nelson Mass has in common with the Missa Scala Aretina, composed nearly a century earlier. Both composers were rooted in the traditional idioms of Catholic church music in their respective traditions, yet were excitingly alive to the possibilities offered by modern secular music.

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Text & translations

Kyrie eleison, Christe eleison, Kyrie eleison

Lord, have mercy, Christ, have mercy, Lord, have mercy.

Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratiam agimus tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus Sanctus. Tu solus Dominus. Tu solus Altissimus, Jesu Christe. Cum Sancto Spiritu in gloria Dei Patris. Amen.

Glory to God in the highest. And on earth peace to people of good will. We praise you. We bless you. We worship you. We glorify you. Lord God, heavenly King, God the Father almighty. Lord Jesus Christ, the only-begotten son. Lord God, Lamb of God, son of the father. You

who take away the sins of the world, have mercy on us. You who take away the sins of the world, receive our prayer. You who sit at the right hand of the Father, have mercy on us. For you alone are holy. You alone are Lord. You alone are the most high, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de coelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est. Crucifixus etiam pro nobis; sub Pontio Pilato passus, et sepultus est. Et resurrexit tertia die, secundum Scripturas. Et ascendit in coelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria judicare vivos et mortuos: cujus regni non erit finis. Et in Spiritum Sanctum, Dominum et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre, et Filio simul adoratur et conglorificatur: qui locutus est per Prophetas. Et unam, sanctam, catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

I believe in one God, the father almighty, maker of heaven and earth, and of all things visible and invisible. And in one lord, Jesus Christ, the only-begotten son of God. Born of the Father before all ages. God of God, Light of Light, true God of true God. Begotten, not made, of one substance with the Father. By whom all things were made. Who for us men and for our salvation came down from heaven. And became incarnate by the Holy Spirit of the Virgin Mary: and was made man. He was also crucified for us, suffered under Pontius Pilate, and was buried. And on the third day he rose again according to the Scriptures. He ascended into heaven and sits at the right hand of the Father. He will come again in glory to judge the living and the dead and his kingdom will have no end. And in the Holy Spirit, the Lord and Giver of life, who proceeds from the Father and the Son. Who

together with the Father and the Son is adored and glorified, and who spoke through the prophets. And one holy, Catholic and Apostolic Church. I confess one baptism for the forgiveness of sins and I await the resurrection of the dead and the life of the world to come. Amen.

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Holy, holy, holy Lord God of Hosts. Heaven and earth are filled with your glory. Hosanna in the highest. Blessed is he who comes in the name of the Lord. Hosanna in the highest.

Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who takes away the sins of the world, have mercy on us. Lamb of God, who takes away the sins of the world, have mercy on us. Lamb of God, who takes away the sins of the world, grant us peace.



Leeds Baroque Choir

Kirsty Bullen, Lisa Clark, Marie Lemaire, Rhiannon Lawrence-Francis, Caoimhe Mallon, Nicki Sapiro, Mhairi Sharp *soprano*
Ceren Abbatt, Catherine Haworth, Chris Johnson,
Emma Page, Caroline White *alto*
Zachary Kleanthous, Steve Muir, John Scholey,
David Vickers, Michael Webb *tenor*
Roger Brock, Ben Cunliffe, Osman Hamed-Fontanilla,
Bryan White *bass*

Leeds Baroque Consort

Asuka Sumi, Manlu Du, Derek Revill *violin*

Stephen Robinson *viola*

Louise Jameson *bass violin*

Maggie Bruce *bassoon*

Michael Escreet *violone*

Sarah Ridy *harp*

Callum Anderson, Marc Murray *organ*

Leeds Baroque Orchestra

Chris Parsons, Libby Foxley, Lucy Jameson *trumpet*

Steve Muir *timpani*

Asuka Sumi, Robert Webb, Sue Horridge,

Anthony-Ben Constantine, Manlu Du *violin 1*

Derek Revill, Jocelyn Slocombe, Sue Marshall,

Felicia McCormick *violin 2*

Stephen Robinson, Jamie Robson, Caroline Goddard *viola*

Louise Jameson, Edward Houghton, Catherine Carr,

Catherine Strachan *violoncello*

Michael Escreet *bass*

Jillian Johnson *violone*

Maggie Bruce *bassoon*

Callum Anderson *organ*

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).

Asuka Sumi leader & soloist

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 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.

Philippa Hyde - soprano

Philippa Hyde commenced her singing studies with Ann Lampard MBE and continued under the tuition of the late tenor David Johnston and Yvonne Minton CBE at the Royal Academy of Music. She graduated with the coveted Dip. RAM in 1993. In 2001 she was awarded the ARAM, an honour granted to past students of the Academy who have achieved distinction in their profession.

Philippa's busy and varied concert, oratorio and operatic career has taken her all over the world, from Helsinki to Beijing, as well as to many of the major concert venues and festivals of Europe. She has performed regularly with The Academy of Ancient Music, the Orchestra of the Age of Enlightenment, The Parley of Instruments, The Musick Company, Canzona and the Harmonious Society of Tickle Fiddle Gentlemen, as well as with her own Period Instrument ensemble, Bloomsbury Baroque.

Philippa is an experienced recording artist. Most recently, she performed the role of Adonis in the first recording of Pepusch's *Venus and Adonis* with the Harmonious Society of Tickle Fiddle Gentlemen, which won the 2016 Opera Award in the Preis der Deutschen Schallplatten Kritik in Germany. It is released on the Ramee label.

Callum Anderson - organ

Callum Anderson is a harpsichordist and organist based in London. In 2020 he completed a Master's degree in Historically Informed Performance at the Royal Academy of Music with a distinction, studying the harpsichord with Carole Cerasi and James Johnstone. He now enjoys a busy freelance musical career, performing regularly as a continuo player and keyboard soloist.

As a continuo player, he has taken part in numerous projects around the UK with chamber and orchestral ensembles. With the chamber ensemble *Liturina*, he took part in the final of the York Early Music International Young Artists Competition (2022) and the

Brighton Early Music Festival's (BREMFB) Young Artist Scheme (2024/25) with *Minerva Baroque*.

As a keyboard soloist, he has given organ recitals at venues such as St. Botolph without Aldgate, Grosvenor Chapel, Temple Church, Canterbury Cathedral, and harpsichord recitals at Handel and Hendrix in London and The Horniman Museum. In February 2025, he undertook his first performance with the newly formed Chiswick Chamber Orchestra as the harpsichord soloist for J.S. Bach's 5th Brandenburg Concerto. Callum is currently taking part in the *Orchestra of the Age of Enlightenment Experience Scheme* from 2024-2025 as a continuo player.

Bryan White – chorus-master

Bryan White took his undergraduate degree at Southern Methodist University (Dallas TX), where he studied choral conducting with Lloyd Pfausch 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 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 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.



Leeds Baroque

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 up-and-coming young artists at the start of their careers and welcomes 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 25th 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 or sponsoring a performance.

Acknowledgements

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Instituto Cervantes (Leeds) and the Consulate General of Spain (Manchester)

Friends of Baroque Music in Yorkshire

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Scops Arts Trust who funded our new music stands

We are also indebted to Leeds University School of Music, the Amity Brew Co for our anniversary brew and the team of volunteers who do all the background work in administration, publicity and hosting our guest soloists.



The Season ahead – dates for your diary

Sunday 27 April 3:00pm	The Moravian Church Fulneck, Pudsey LS28 8NT	Sound the trumpet with Crispian Steele Perkins
Sunday 18 May 5pm	St Andrews Church Kildwick BD20 9BB	Madrigals and ballets by Claudio Monteverdi
Sunday 22 June 3:00pm	The Old Woollen, Sunny Bank Mills LS28 5UJ	Venetian Concertos with Gail Henesey
Sunday 23 November 3:00pm	Clothworkers Concert Hall Leeds University. LS2 9JT	A concert for St Cecilia: Odes by Handel & Boyce

Programme and booking details for all our concert can be found on our website



Sunday 27th April

At 3.00 pm



Fulneck Moravian Church,
Pudsey, West Yorkshire, LS28 8NT

Sound the trumpet!

A FANFARE FOR LEEDS BAROQUE'S 25 ANNIVERSARY



Crispian Steele Perkins
natural trumpet



Asuka Sumi
Baroque violin



Catherine Strachan
Baroque 'cello



Peter Holman
organ continuo

Join Leeds Baroque Honorary Patron and trumpet legend Crispian Steele Perkins for this recital to support the work of Leeds Baroque. The programme consists of music by Heinrich Biber, Gottfried Finger, Nicola Matteis and William Corbett, together with Crispian's lively account of the history of the natural trumpet.

Refreshments available after the performance.

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FULL £22

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18th May 2025 – 5.00pm
St Andrew's Church,
Kildwick in Craven
BD20 9BB

Monteverdi Madrigals



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CHOIR AND
CONSORT

Peter Holman *director*

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