



SUNDAY 31 MAY | 5PM
ST ANDREW'S CHURCH,
KILDWICK BD20 9BB



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PROGRAMME
— . | / . —



GIBBONS | DOWLAND | AND THEIR CONTEMPORARIES

**FOR VOYCES
AND VIOLS**

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Cover Image: Rembrandt : The Music Party



During the performance
please switch off (or silence)
your mobile phone.
Thank you

Leeds Baroque Choir

Chorus Master Bryan White

soprano Emilie Bels, Kirsty Bullen, Olivia Hunt,
Pip Ridgway, Nicki Sapiro, Mhairi Sharp

alto Amelia Goulty, Catherine Haworth,
Chris Johnson, Emma Page, Caroline White

tenor Zachary Kleanthous, Steve Muir,
Andrew Spencer, David Vickers, Mike Webb

bass Roger Brock, Osman Hamed-Fontanilla,
Alan Hardwick, Bryan White

Leeds Baroque Consort

Mark Caudle *treble viol & lyra viol*

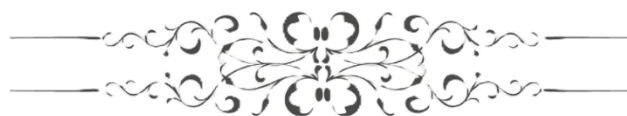
John Bryan *tenor viol*

Louise Jameson *tenor viol*

Susanna Pell *tenor viol & bass viol*

Andrew Kerr *bass viol*

directed by Peter Holman



Programme

Orlando Gibbons (1583–1625):

This is the record of John (?St John's College, Oxford, 24 June 1621)

soloist: Zachary Kleanthous

John Dowland (c.1563–1626) arr. Thomas Simpson (1582–?1625)

Pavan and Galliard 'La mia Barbara'

Orlando Gibbons:

Sing unto the Lord O ye saints of his (For Dr Marshall)

soloists: Steve Muir, Zachary Kleanthous, Alan Hardwick,
Roger Brock

John Dowland arr. Thomas Simpson:

M. John Langton Pavan and Galliard

John Dowland:

An heart that's broken and contrite

soloists: Nicki Sapiro, Catherine Haworth, Steve Muir,
Bryan White

John Coprario (c.1575–1626) :

I'll lie me down to sleep in peace

soloist: Olivia Hunt

John Coprario

Fantasia à 5 'O misero mio core'

Orlando Gibbons

O clap your hands together (St Mary the Virgin, Oxford, 17 May 1622)

soloists: Mhairi Sharp, Emma Page, Andrew Spencer,
Bryan White, Alan Hardwick

Interval of 20 minutes



Orlando Gibbons

Do not repine, fair sun (Welcome Song for James VI/I, Edinburgh, 1617)

soloists: Nicki Sapiro, Catherine Haworth, Steve Muir,
Zachary Kleanthous, Roger Brock

John Coprario

Almain in G minor ('Cupararee or Grays in') – Almain in G major

Orlando Gibbons

The Cries of London (In Nomine à5)

John Dowland - arr. Anonymous:

Lachrimae Antiquae Pavan

soloist: Mark Caudle *lyra viol*

Orlando Gibbons

What is our life?

soloists: Mhairi Sharp, Emma Page, Steve Muir,
Zachary Kleanthous, Bryan White

Orlando Gibbons

The silver swan

soloist: Olivia Hunt

Orlando Gibbons - arr. Peter Holman:

Come, Holy Ghost (Veni Creator, Song 44)

soloist: Nicki Sapiro



Programme Notes

Peter Holman

In this concert we mark the 400th anniversaries of the deaths of four notable English composers. The organist Orlando Gibbons died suddenly on 5 June 1625 at the age of 41 while at Canterbury with the court awaiting the arrival of Charles I's bride, Henrietta Maria,

from France. He had been at the centre of England's musical life, with posts at court and Westminster Abbey, as well as enjoying the patronage of Sir Christopher Hatton, cousin of Queen Elizabeth's Lord Chancellor; in 1612 he dedicated his *First Set of Madrigals and Mottets* to Hatton, stating that the pieces 'were most of them composed in your owne house' – either in Westminster or at Kirby Hall in Northamptonshire.

The viol player John Coprario, who died in 1626, was long thought to have been an Englishman – John Cooper – who had 'affected an Itallian termination' according to the Restoration writer Roger North. However, it has recently been suggested that he was actually an immigrant, from Koper on the Adriatic coast in modern Slovenia. He served in the household of Robert Cecil, Lord Salisbury, and then at court. The lutenist John Dowland and the viol player Thomas Simpson both spent most of their working lives abroad, Dowland because he was a Catholic but Simpson apparently just because of the lucrative opportunities available at northern European courts. Dowland worked mostly at the Danish court, before returning to England and receiving a place at court in 1612; he died in London on 21 January 1626. Thomas Simpson worked at Heidelberg and Bückeberg near Hannover before also receiving a post at the Danish court; he died in Copenhagen, probably in 1625 or soon after.

The focus of this concert is on the genre commonly called the 'consort anthem' today: sacred music for solo and tutti voices with viols. It was related to the verse anthem with organ, cultivated in cathedrals, though Orlando Gibbons's consort anthems were probably composed for use in private households; the main source of them, a score now in the library of Christ Church, Oxford, may have been copied for the Hatton household. **This is the record of John**, Gibbons's most famous anthem today, is said in the Christ Church score to have been composed for William Laud (later Archbishop of Canterbury) when President of St John's College, Oxford, a role he fulfilled between 1611 and 1621. The text concerns the prophecy of St John the Baptist foretelling the coming of Jesus and was therefore probably written for the feast of the college's name day on 24 June, perhaps in 1611 to mark Laud's appointment as its president. It has a

simple structure, with declamatory verse passages for a single voice echoed by the choir. By contrast, **Sing unto the Lord O ye saints of his** is more elaborate and complex, with a verse for two bass voices followed by ones for two tenors and then tenor and bass. The Christ Church score states that it was written for Dr Hamlett Marshall, one of the king's chaplains from 1616, though it is not known to have been performed in the Chapel Royal.

The two sacred partsongs, Dowland's **An heart that's broken and contrite** and Coprario's **I'll lie me down to sleep in peace**, were published in 1614 by Sir William Leighton (c.1565–1622), a minor courtier and poet. He wrote the devotional verse himself and recruited 21 composers to set it to music. **O clap your hands together**, an eight-part, double-choir full anthem, is known to have been performed in Oxford on 17 May 1622 on the occasion of William Heather, a fellow member of the Chapel Royal, receiving his doctorate. Heather had endowed the university's music professorship (still named after him), though he was evidently no composer and was therefore unable to produce the required doctoral degree exercise, which seems to have required a piece in eight parts. It is likely that Gibbons's anthem was originally performed in St Mary the Virgin, the Oxford university church, with voices supported by instruments. Following Italian practice – Gibbons seems to be imitating Italian double-choir motets in this piece – I have allocated the first choir to a solo group of voices with the viols and the second choir to the rest of the voices.

The second half of the concert is mainly taken up with secular music, beginning with Gibbons's **Do not repine, fair sun**. This remarkable piece was written to be performed by the Chapel Royal and royal instrumentalists to welcome James VI of Scotland (James I of England) to Holyrood Palace in Edinburgh on 17 May 1617. The text, by Joseph Hall, one of the clergymen accompanying James to Scotland, is a forerunner of the welcome songs for Charles II set by Henry Purcell, while Gibbons's setting takes the form of an extended verse anthem for voices and viols, though with hints of rustic dance music in the second section. **The Cries of London** belong to a Jacobean genre in which genuine or imaginary London street cries are woven into contrapuntal viol fantasias, though with the added

complication that Gibbons's setting is also an In Nomine, with the second part (played by John) mostly taken up with the plainsong cantus firmus.

What is our life? is a superb setting of Walter Raleigh's famous poem that likens human life to acting and the performance of a play. Gibbons published it as a madrigal for five voices, but, as with other pieces in his 1612 collection, it seems to have been conceived for a mixture of voices and viols. The same is true of **The silver swan**, the first piece in the 1612 collection. It has the character of a strophic song, though Gibbons printed only one verse. Accordingly, I had the idea of asking Andrew Spencer to write a second verse for the Gibbons anniversary, turning the piece into an epitaph for the composer. We end the concert with Gibbons's great setting of **Come, Holy Ghost, the maker come**, George Wither's English paraphrase of the Whitsun hymn 'Veni creator spiritus', published in 1623. Wither's publication only provided the tune and bass; I have added three inner parts to make up the five-part writing characteristic of Gibbons's music. We invite you to join us in singing the third verse and the final refrain.

The two five-part pavan and galliard pairs in the first half of the concert come from Thomas Simpson's first publication, *Opusculum neuer Paduanen*, published in Heidelberg in 1610. In both cases the pavans are by John Dowland but arranged by Simpson, perhaps from lute versions; Dowland's original of **La mia Barbara** only survives as a lute piece, while Simpson's version of **M. John Langton Pavan** is radically different from the one Dowland published in his collection *Lachrimae* (1604). Both pavans have galliards by Simpson, in which the melodic and harmonic material of the pavan is skilfully turned into triple time. Dowland's **Lachrimae Antiquae Pavan** was his most famous instrumental piece, originally written for solo lute but then arranged dozens of times for other instruments, including the fine anonymous setting for solo lyra viol – a viol played from tablature like the lute and using variant tunings and a chordal idiom.

Coprario's **Fantasia 'O misero mio core'** is a good example of the type of contrapuntal fantasia popular in Jacobean England in which, like Italian and English madrigals, the music passes through a succession of contrapuntal sections (called 'points' at the time) that

illustrate the words. However, in this case we only have an Italian tag, translatable as ‘O my wretched heart’, and it is not clear whether Coprario based his piece on an actual Italian madrigal setting that text, or whether the tag just inspired the mood of his fantasia. The **Almain in G minor Cupararee or Grays in** is one of the dances Coprario wrote for the Masque of the Inner Temple and Gray’s Inn, performed at Whitehall in 1613. His **Almain in G major** uses a similar idiom, though it is not known to have been written for a masque. Only three parts survive, so (with the help of Andrew Kerr) I have supplied the two missing inner parts to make a five-part piece.



This is the record of John:

(John 1: 19-23)

This is the record of John: when the Jews sent priests and Levites from Jerusalem to ask him: ‘who art thou?’ And he confessed and denied not and said plainly: ‘I am not the Christ’. And they asked him: ‘what art thou then, art thou Elias? And he said: ‘I am not’. ‘Art thou the prophet?’ And he answered: ‘No’. Then said they unto him: ‘what art thou, that we may give an answer unto them that sent us, what sayest thou of thyself?’ And he said: ‘I am the voice of him that crieth in the wilderness, make straight the way of the Lord’.

Sing unto the Lord O ye saints of his

(Psalm 30: 4-10)

Sing unto the Lord O ye saints of his, and give thanks at the remembrance of his holiness, for his anger endures but a moment, in his favour is life. Weeping may endure for a night, but joy cometh in the morning. And in my prosperity I said: ‘I shall never be moved’. Lord, by thy favour thou hast made my mountain to stand strong. Thou didst hide thy face, and I was troubled. I cried to thee, O Lord, and unto the Lord I made my supplication. What profit is there in my blood, when I go down to the pit? Shall the dust praise thee, shall it declare thy truth? Hear, O Lord, and have mercy upon me, Lord, be thou my helper.

An heart that’s broken and contrite

Sir William Leighton

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|--|--|
| <p>1 An heart that’s broken and contrite,
to God is a sweet sacrifice;
repentant sinners him delight far
more than just men in their sight.</p> | <p>2 What I have been, my God hath known,
what I now am the Lord doth see;
what I shall be to him is shown,
from him no secret kept can be.</p> |
|--|--|

3 My sickness is a present mean,
to heal and cure my wounds of sin;
Lord, purge all my corruptions clean
and let my life, my death begin.

I'll lie me down to sleep in peace,

Sir William Leighton

1 I'll lie me down to sleep in peace,
for thou Lord only mak'st me dwell
in safety with great quietness,
and dost ill dreams from me expel.

2 Thou art my castle and my fort,
my sword, my buckler and defence,
my rock, my refuge and comfort;
save me from force and violence.

3 Alas, without thee, what am I?
A beast that rightly nothing knows,
A senseless block, a silly fly,
that no good do, nor no good shows.

4 Lord, I am poor, oh make me rich
with those great riches of thy blessing;
my soul, my soul is black as pitch,
let pardon follow my confessing.

5 In hope of this, I lie me down,
depending on thy providence;
I care not if the world do frown,
For I am safe by thy defence.

O clap your hands together

(Psalm 47)

O clap your hands together, all ye people, O sing unto God with the voice of melody. For the Lord is high, and to be feared. He is the great king of all the earth. He shall subdue the people under us, and the nations under our feet. He shall choose out an heritage for us: even the worship of Jacob, whom he loved. God is gone up with a merry noise, and the Lord with the sound of the trumpet. O sing praises, sing praises unto our God; O sing praises, sing praises unto the Lord our king. For God is the king of all the earth; sing ye praises with the understanding. God reigneth over the heathen, God sitteth upon his holy seat. For God, which is highly exalted, doth defend the earth as it were with a shield. 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.

Do not repine, fair sun

Joseph Hall

Do not repine, fair sun, to see these eyne, more welcome / welcomer far than
thine, to see the beams of a more glorious face
Shine on his native place and overrun thee to his northern line.
Fair sun do not repine.

And ye, thrice blessed bowers, which long ago his cradle rocked on,
which at first the vital breath did give, whereby our world doth live,
do not envy the spheres of heaven above, in his dear light and love,
whose presence under Arthur's Seat can frame an Eden both in deed and
name.

Joy that alone, with better bays and myrtle boughs on highest days,
crownest thy kingly, kingly brows. Come along today with me, welcome the
flower of royalty home to his native house. Now do thy best and more than all
to make a merry festival. Oh, now or never, never do't. All the day long feast,
dance, play, sing, and spend upon this revelling thy nimblest hand and foot.

Call to thee all thy light-heeled train, nymphs and fairies of the plain, and
bid them trip it round; and cause the circles of the skies answer their charming
melodies in their consorted sound. Still may the burden be: 'welcome great
king, to thy first home'. Then add unto the rest: 'good speed home to thine
other own, that count the hours whilst thou art gone, and vie to love thee
best'.

The Cries of London

God give you good morrow, my masters, past three o'clock and a fair morning.
New mussels, new lilywhite mussels. Hot codlings, hot. New cockles, new great
cockles. New great sprats, new. New great lampreys. New fresh herrings. New
haddock, new. New thornback, new. Hot apple pies, hot. Hot pippin pies, hot.
Fine pomegranates, fine. Hot mutton pies, hot. Ha' ye any old bellows or trays
to mend? Rosemary and bays, quick and gentle. Ripe chestnuts, ripe. Ripe
walnuts, ripe. Ripe small nuts, ripe. White cabbage, white, young cabbage,
white. White turnips, white, young turnips, white. White parsnips, white young
parsnips, white. White lettuce, white young lettuce white. Buy any ink, will you
buy any ink, very fine writing ink, will you buy any ink? Ha' ye any rats or mice
to kill? I ha' ripe peascods, ripe. Oysters, oysters, oysters, threepence a peck at
Bridewell dock, new Wallfleet oysters. Oyez! If any man or woman can tell any
tidings of a grey mare with a long mane and a short tail, she halts down right
before ... Will you buy any fine tobacco? ... and is stark lame behind, and was
lost this thirtieth day of February. He that can tell any tidings of her, let him
come to the crier, and he shall have well for his hire. Ripe damsons, fine ripe
damsons. Hard garlic, hard. I have ripe gooseberries, ripe. Will you buy any
aquavita, mistress? Buy a barrel of samphire? What is't you lack? Fine
wrought shirts or smocks? Perfumed waistcoats, fine bone lace or edgings,
sweet gloves, silk garters, very fine silk garters, fine combs or glasses. Or a
poking stick with a silver handle. Old doublets, old doublets, ha' ye any old
doublets? Ha' ye any corns on your feet or toes? Fine potatoes, fine.
Will you buy any starch for clear complexion, mistress? Poor naked Bedlam,

Tom's acold, a small cut of thy bacon or a piece of thy sow's side, good Bess, God Almighty bless thy wits. Quick periwinkles, quick, quick, quick. Buy a new almanack? Buy a fine washing ball? Buy any small coal? Good, gracious people, for the Lord's sake pity the poor women; we lie cold and comfortless night and day on the bare boards in the dark dungeon in great misery. Hot oatcakes, hot. Lanthorns and candlelight, hang out maids, for all night. And so we make an end.

A good sausage, a good, and it be roasted, go round about the capon, go round. Hot puddings, hot. New oysters, new, new plaice, new. Will ye buy any milk or frumenty? Ha'ye work for a tinker? ... New mack'rel, new ... A tinker? Old boots, old shoes, pouch rings for broom. Will ye buy a mat for a bed? Ha' ye any kitchen stuff, maids? Ha' ye any work for a cooper? What ends have you of gold or silver? Ripe strawberries, ripe. Hot spiced cakes hot. What coneyskins have ye, maids? I ha' ripe cowcubers, I ha' ripe. Salt, salt, salt, to barge to. Will you buy my dish of eels? Hard onions, hard. Cherry ripe, apples fine, medlars fine. Al' a black, al' a black, pips fine. Will ye buy any straw? Fresh cheese and cream. White radish, white young radish, white. Hot pudding pies, hot. Have ye any wood to cleave? Bread and meat for the poor pris'ners of the Marshalsea, for Christ Jesus' sake, bread and meat. Soop, chimney soop, soop, chimney soop, soop, chimney soop, misteress, with a soop derry, derry, derry soop. From the bottom to the top, soop, chimney, soop. Then shall no soot fall in your porridge pot, with a soop derry, derry, derry soop. Fine Seville oranges, fine lemons. Twelve o'clock, look well to your lock, your fire, and your light. And so good night.

What is our life?

Walter Raleigh

What is our life? A play of passion.
Our mirth? The music of division.
Our mothers' wombs the 'tiring houses be,
where we are dressed for this short comedy.
Heaven the judicious sharp spectator is,
that sits and marks still who doth act amiss.
Our graves, that hide us from the searching sun,
are like drawn curtains when the play is done.
Thus march we, playing, to our latest rest;
only we die in earnest, that's no jest.

The silver swan

Anonymous and Andrew Spencer

1. The silver swan who, living, had no note,
when death approached, unlocked her silent throat.

Leaning her breast against the reedy shore,
thus sung her first and last, and sung no more:
'Farewell all joys, O Death come close mine eyes;
more geese than swans now live, more fools than wise'.

2. Here Gibbons lies, music's great ornament;
his mortal earthly measures now all spent,
in that blessed place where only his sweet strains
exceeded are by heavenly refrains.
With grateful voice, now Death has closed his eyes,
may we ensure his music never dies.

Come, Holy Ghost, the maker, come

George Wither

- | | |
|---|---|
| <p>1 Come, Holy Ghost, the maker,
come,
take in the souls of thine thy place;
thou whom our hearts had being
from, oh, fill them with thy heavn'ly
grace.
Thou art that comfort from above,
the highest doth by gift impart;
thou spring of life, a fire of love,
and the anointing spirit art.</p> | <p>2 Thou in thy gifts art manifold,
God's right hand finger thou art, Lord,
the Father's promise made of old;
our tongues enriching in the word.
Oh! Give our blinded senses light;
shed love into each heart of ours,
and grant the body's feeble plight
may be enabled by thy power.</p> |
| <p>3 Far from us drive away the foe,
and let a speedy peace ensue.
Our leader also be, that so
we ev'ry danger may eschew.
Let us be taught the blessed creed
of Father and of Son by thee;
and how from both thou dost
proceed, that our belief it full
may be.</p> | <p>4 To thee, the Father and the Son
(whom past and present times adore),
the one in three and three in one,
All glory be for evermore.</p> |



BIOGRAPHIES

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). In 2025 he published *The Purcell Compendium* with Bryan White.

Bryan White – chorus master

Bryan White is Professor of Musicology in the School of Music at the University of Leeds where he directs the Clothworkers Consort of Leeds. He is a member of the editorial board of the Purcell Society and of the Web Library for Seventeenth-Century Music. Bryan researches music and culture in Britain from the seventeenth to the nineteenth centuries. He is the author of *Music for St Cecilia's Day from Purcell to Handel* (Boydell, 2019), co-editor of *Musical Exchange Between Britain and Europe 1500-1800* (Boydell, 2020), and editor of Louis Grabu's opera *Albion and Albanus* (Stainer & Bell, 2007) and G. B. Draghi's St Cecilia's Day ode From 'harmony, from heav'nly harmony' (Stainer & Bell, 2010) for the Purcell Society Companion Series. His most recent book is *The Purcell Compendium*, co-written with Peter Holman and published by Boydell last year.

Leeds Baroque Consort of Viols

Leeds Baroque Consort of Viols brings together some of the finest exponents of the consort repertoire. Their names may well be familiar to you as they are all members of established professional viol consorts (English Consort of Viols, Fretwork, Hanover Band, I Fagiolini, Landini Consort, London Viols, Musica Antiqua of London, Pellingmans' Saraband, Rose Consort, The Consort of Musicke, The Dufay Collective, The Parley of Instruments etc.) and will be recognised from many a concert programme (including those of Leeds

Baroque), CD cover notes or appearance on Radio 3. Their professional lives have taken them to many far-flung concert venues but for John and Susanna this is their first visit to Kildwick.

Leeds Baroque (registered Charity 1116610)



Today's concert features **Leeds Baroque Choir**, the choral forces of Leeds Baroque the city's only period instrument choir and orchestra, specialising 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 to 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. 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 <https://fbmy.uk/>, making a donation via our Big Give December campaign on our website www.leedsbaroque.co.uk or sponsoring a particular performance.

Acknowledgements

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

- The Vicar and Church Wardens of St Andrews for their continued support and generous hospitality in hosting our concerts in this wonderful building.
- Friends of Baroque Music in Yorkshire, contributors to the 'Continuity Fund', Leeds Philosophical & Literary Society
- The School of Performance and Cultural Industries at the University of Leeds for providing rehearsal space,
- The team of volunteers who do all the background work in administration, publicity and hosting our guest soloists.

Join us for our Summer Season



Celebrating Leeds 400

We are delighted to join the City of Leeds in celebrating the 400th charter anniversary

Leeds Baroque Consort and Orchestra directed by Peter Holman

(in a programme so good we are performing it twice!)

Sunday 26 June | 3:00pm

The Old Woollen, Sunny Bank Mills Farsley LS 28 5UJ
and

Sunday 27 September | 3:00pm (with pre-concert talk at 2:00pm)

The Long Gallery, Temple Newsam House. LS15 0AE

Masques and Triumphs: Music for the Restoration Theatre

A programme of musical scenes from plays put on in London during the Restoration period. Music from *The Tempest*, including the *Masque of Devils* from Thomas Shadwell's spectacular operatic version, music by Matthew Locke, Pelham Humfrey and others, and songs from the early eighteenth-century setting by John Weldon, long attributed to Henry Purcell. There will also be music by Louis Grabu, John Eccles and Purcell, including the rarely performed *Temple Scene* from *Bonduca* (1695) and the hilarious *Poet's Scene* from *The Fairy Queen* (1692). Celebrating Leeds 400, we include pieces from a manuscript of Restoration theatre music now in Leeds City Library.

Book online at www.leedsbaroque.co.uk/concerts