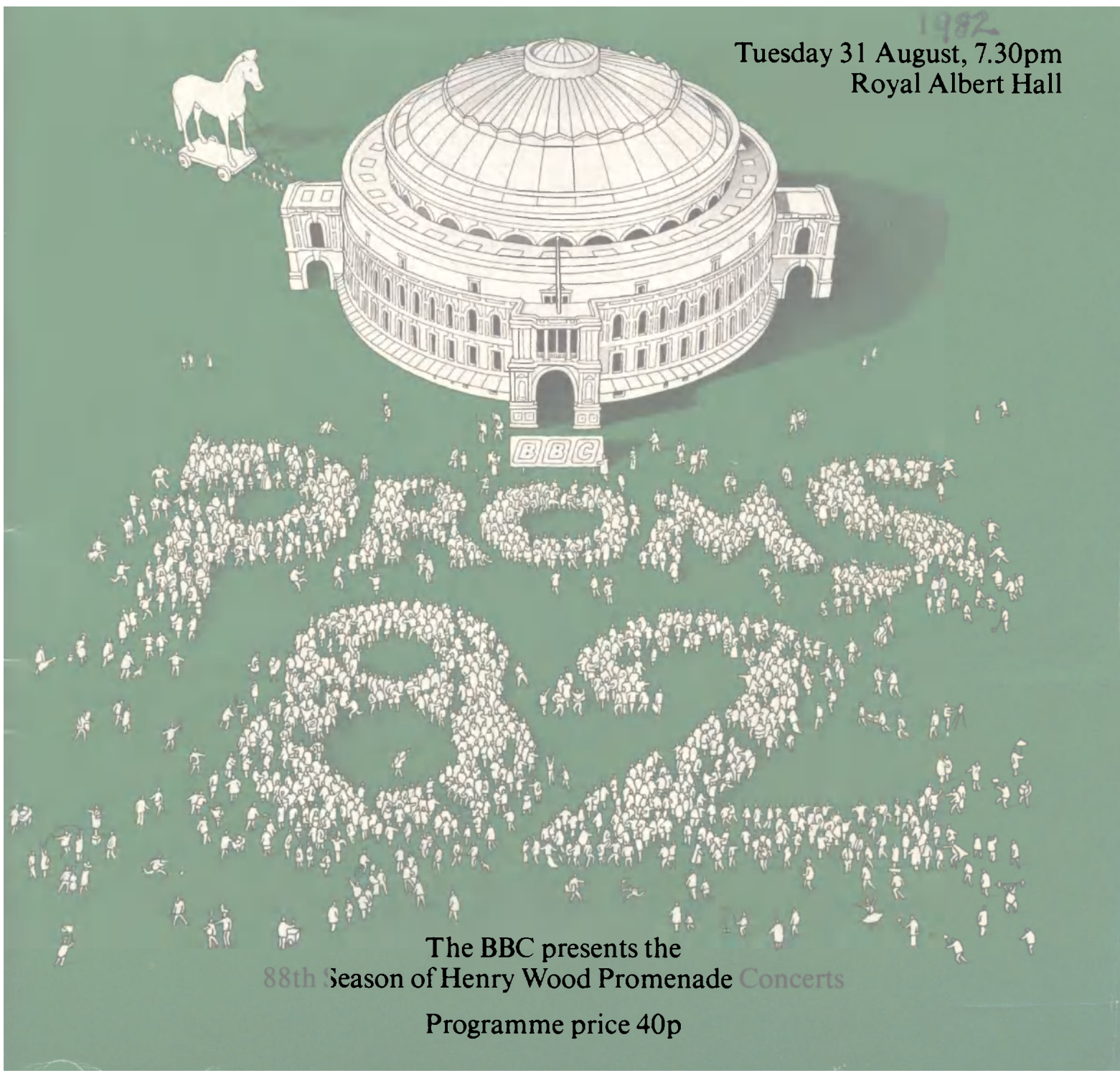


1982

Tuesday 31 August, 7.30pm
Royal Albert Hall



The BBC presents the
88th Season of Henry Wood Promenade Concerts
Programme price 40p

The BBC presents the 88th Season
of Henry Wood Promenade Concerts

Royal Albert Hall
General Manager: D. Cameron McNicol

Tuesday 31 August 1982 at 7.30pm

The Academy of Ancient Music
Catherine Mackintosh *leader*

Christopher Hogwood *conductor* (part I)
Jaap Schroder *violin*

Martin Neary *conductor* (part II)
Patrizia Kwella *soprano*
Charles Brett *counter-tenor*
Martyn Hill *tenor*
David Thomas *bass-baritone*
Winchester Cathedral Choir
Waynflete Singers
James Lancelot *organ continuo*

Corelli Concerto grosso in D major, Op.6 No.4
First performance at a Henry Wood Promenade Concert

Bach Violin Concerto in E major, BWV 1042

Handel Concerto grosso in D major, Op.6 No.5

Interval

Bach Magnificat in D major, BWV 243 (with
interpolations from the E flat version, BWV 243a)
*First performance, in this form, at a Henry Wood
Promenade Concert*

This concert is being broadcast on BBC Radio 3.

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broadcast at home. Concert-goers are reminded that they
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Arcangelo Corelli (1653-1713)
Concerto grosso in D major, Op.6 No.4

Adagio — *Allegro*
Adagio — *Vivace*
Allegro — *Allegro*

The beginnings of the concerto grosso form are to be found in the works of a gifted group of seventeenth-century Italian composers. Chief among these were Stradella, Alessandro Scarlatti, Torelli and, above all, Corelli. Probably in the earliest instances these pieces, often in three movements, were intended as *sinfonias* to operas: Stradella and Scarlatti were renowned opera composers, and the sometimes elaborate titles which head their manuscripts almost certainly suggest an operatic context. Torelli and Corelli, on the other hand, were instrumental composers par excellence, and created instrumental forms of great distinction. These served as models for the next generation of musicians such as Bach, Vivaldi, Albinoni, Telemann and Handel who, in their various ways, perfected the concerto grosso form. Torelli may well have been the first to experiment with concertos for solo violin with orchestra. His ideas were favoured by Vivaldi and Bach in particular. Corelli preferred a more homogeneous structure with groups of instruments (*concertino*), rather than a solo instrument set against the *ripieno* or full orchestra.

Corelli's only set of *concerti grossi* was published in 1714, the year after his death, as his Op.6. As early as 1689, though, Angelo Berardi tells us that 'Concertos for violins and other instruments are called symphonies; those of Arcangelo Corelli, the celebrated violinist, called the Bolognese, the new Orpheus of our time, are especially esteemed today.' We do not know that he was necessarily referring to the works which eventually were published as

Corelli's Op.6, but it seems likely, especially when we also take into account the testimony of the German composer, Georg Muffat, who was in Rome in 1682 and who met Corelli. There, Muffat tells us, he heard 'with astonishment some symphonies of Signor Arcangelo Corelli, which were very beautiful and very well performed by a good company of musicians'.

The Concerto in D major, Op.6 No.4, belongs to the serious 'da chiesa' type, of which there are eight in the set, rather than to the more dance-orientated 'da camera' layout of the remaining four. Many hallmarks of Corelli's style are present, as, for instance, in the way in which virtuoso passages form an integral rather than a juxtaposed part of the whole; in the tonal unity of the concerto and in its homogeneity and coherence of texture; and, of course, in the arrangement of *concertino* (two violins and cello), and *grosso* (two violins, viola and basso continuo). Technically, Corelli's writing is cautious compared with that of some of his contemporaries; but he himself acknowledged an interest in string sonority — the sound of his music. He wished his pupils to show the same interest in a sound which he perhaps felt would be jeopardised by extravagant writing. 'Non lo udite parlare?' (Don't you hear it speak?) he is reputed to have asked his pupils.

Johann Sebastian Bach (1685-1750)
Violin Concerto in E major, BWV 1042

Allegro
Adagio
Allegro assai

Jaap Schroder

Bach's violin concertos — and there were almost certainly more than the three with which we are familiar — date from the years that he spent at Cothen (1717-23). In his previous employment at the Weimar Court Bach had made a particular study of Italian concerto form and, in particular, those concertos by his prolific contemporary, Vivaldi. So it is not surprising that the violin concertos testify in many respects to those earlier years of scrutiny and transcription. Structurally, the E major concerto is the most ambitious of the three, whilst at the same time retaining the essential characteristics of the early-eighteenth-century Italian concerto. Among its many striking features is the fluent, idiomatic expression with which Bach has endowed the violin part. Schweitzer, among others, regarded the violin as Bach's 'basic' instrument, considering his writing for all other instruments to be a modification of that fundamental style.

With its strong affinity to later sonata-form, the first movement of the E major work is the most extended and also the most forward-looking of the three. The second movement, intimate and introspective, takes us very much into the violinist's world, with its personal utterance and elevated dialogue between solo and tutti held over an ostinato foundation. The orchestra preserves the thematic basis of the movement whilst the violin weaves a cantabile part above it. As in the slow movement of the A major harpsichord concerto (BWV 1055),

there is a magical key change which introduces the middle section of this remarkable movement. Finally comes a lively dance: a rondo, exuberant and technically demanding, which brings the work to an exciting conclusion.

George Frideric Handel (1685-1759)
Concerto grosso in D major, Op.6 No.5

Larghetto e staccato
Allegro
Presto
Largo
Allegro
Menuet

During the mid-1730s Handel suffered a breakdown in health and left England, briefly, in search of an effective cure. He chose the spa town of Aix-la-Chapelle from where, after enjoying a remarkable recovery for those days, he returned to London. Restored to health, Handel threw himself once more into active musical life and, in 1738, produced *Israel in Egypt*, the first in a long and largely successful line of oratorios with English librettos which spanned nearly fifteen years. The year 1739 witnessed the composition and performance of his oratorio *Saul*, and later in the same year Handel set to work on the twelve concerti grossi (or 'Grand Concertos', as he called them) of his Op.6. His autograph manuscripts have survived, most of the concertos bearing their dates of composition, almost all of them having been written or assembled during the month of October. In the same month his publisher, John Walsh, announced his proposals for printing the twelve concertos by subscription. That edition appeared in the following year (1740).

Although Corelli and others had burnished and brought the form of the concerto grosso to its zenith during the early years of the eighteenth century, the genre remained popular until much later on. The German composer Georg Muffat, an admirer both of Corelli and of Lully, had already pointed out the merits of this particular type of work when he wrote that 'by acute observation of this opposition or contrast between slowness and rapidity, between gracefulness and strength, between the richness of the full chorus and the tenderness of the trio, the ear is beguiled into a condition of delighted surprise'.

In the sense that they derive from Corelli's model, Handel's twelve concertos are old-fashioned for their time; but in no other sense are they backward-looking, for Handel drew upon a wide range of musical idioms for his finest set of concertos and, together with Bach's six Brandenburg Concertos, they must be regarded as high-water marks of the Baroque concerto.

The Concerto No.5 in D major is one of four which possess optional oboe parts. The opening bars are arresting, indeed almost a call to order, before the movement, taken in conjunction with the ensuing Allegro, develops into a pattern resembling the slow and fast sections of a French overture. Indeed the blend of French and Italian manners in this concerto is one of its distinctive and pleasing qualities. The music of these two movements, together with the concluding minuet, is in fact, adapted from the introduction to Handel's *Ode for St Cecilia's Day*, which had been completed only shortly before. The following Presto begins with a sprightly rising figure in the tonic which, in the second half of the movement, is reversed, this time in the dominant; frequent interruptions to the progress of the melody by a robust downward quaver motif underline the mischievous humour of the

music. In the Largo the concertino parts (two violins and cello, a trio group directly inherited from Corelli) are prominent. Then comes a light, energetic, almost puckish Allegro before Handel rounds off this particularly warm and open-hearted concerto with a graceful minuet with variations.

INTERVAL 20 minutes

A warning gong will sound for five minutes before the end of the interval.

Johann Sebastian Bach
Magnificat in D major, BWV 243 (with
interpolations from the E flat version, BWV 243a)

Patrizia Kwella
Charles Brett
Martyn Hill
David Thomas
Winchester Cathedral Choir
Waynflete Singers

Compared with the enormous quantity of music he provided for German texts, Bach's Latin settings represent a very small output; it includes two works of the highest distinction. One of these is, of course, the Mass in B minor, which occupied Bach's mind for nearly a quarter of a century. The other is the setting of the evening canticle *Magnificat anima mea Dominum*. As far as we know, all Bach's Latin settings date from the years following his appointment as Cantor at St Thomas's Church, Leipzig, in 1723; and the earliest of such works was the *Magnificat*.

According to custom, elaborate settings of the canticle were sung at Vespers at Leipzig on the three principal festivals of the Church year: Easter, Whitsun and Christmas. Bach was formally installed as Cantor on 31 May 1723, but of course had no time to prepare for the Whitsun festival, so it was for the Christmas Vigil of that year that he performed his *Magnificat* for the first time.

In its original version it was written in the key of E flat. It included four additional pieces intended specifically for Christmas, and used recorders instead of flutes (only in the 'Esurientes'). In this form it remained unaltered for at least four years. In about 1728 Bach turned to his E flat *Magnificat* once more. He changed the key to D major, a more usual one for a work incorporating trumpets; the

two recorders he replaced with flutes, giving them new and more extensive parts; and he extracted the four Christmas interpolations, thereby removing a direct association of the work with Christmas. In this form it was suitable for any church festival, and has since become one of Bach's best-known choral works. Tonight's performance uses this later version, but incorporates the Christmas interpolations (transposed as necessary).

Apart from its Latin text, of incomparably greater stature than the majority of German Baroque cantata libretti, the *Magnificat* differs from Bach's church cantatas in three significant respects: it has no recitative; it avoids the use of da capo arias; and it re-introduces the opening thematic material in the final chorus, giving it a cyclic character. Only very seldom did Bach adopt that procedure in his cantatas. In the case of the *Magnificat*, whose text would have been familiar to the congregation, dramatic commentary between the verses was clearly unnecessary. The da capo aria, too, with its often lengthy repeats, would hinder the direct and striking impact of the canticle. It was Bach's realization of this which enabled him to write a work of great concision and structural formality.

The orchestra for the D major *Magnificat* is typical of those found in his festive cantatas — three trumpets, drums, two oboes, two flutes, strings and continuo — but, unlike most of the cantatas, the choral writing is in five parts rather than the four parts dictated by normal resources. For festal Vespers at St Thomas's, Bach had two choirs at his disposal, which gave him extra scope.

The first of twelve short movements (not counting the Christmas music) is a sparkling chorus with full orchestra. No. 2, for soprano solo, is scored, by contrast with the opening, for strings and continuo only. Now comes the first of the Christmas inter-

polations, 'Vom Himmel hoch': here the celebrated chorale-prelude is treated vocally, with sopranos 1 and 2 in unison, alto, tenor and bass creating a four-part unaccompanied texture. The words describe the angels' appearance to the shepherds. No.3 is again is for soprano, accompanied by an expressive oboe d'amore obbligato melody with continuo; this is suddenly cut short by No.4, the monumental and dramatic chorus 'Omnes generationes'. Bach makes effective contrast here, not only by a change of rhythm, mood and texture, but also by a switch from minor key to major. No.5 is a powerful bass aria with continuo, 'Quia fecit mihi magna'. Here Bach presents both lines pictorially, underlining the powerful words of the text. The second of the Christmas interpolations, 'Freut euch und jubiliert', is scored in two soprano parts, an alto, a tenor, and basso continuo. No.6 is a duet for alto and tenor with two flutes, muted strings and continuo. A noteworthy feature of this section is the descending chromatic bass such as we find in the 'Crucifixus' of the B minor Mass or the chorale-fantasia of Cantata No.78, *Jesu, der du meine Seele*'.

At the centre of the *Magnificat* is the fugal chorus 'Fecit potentiam'. The dazzling outburst of sound calls upon the five-part choir with full orchestra. The next piece is the third of the Christmas interpolations, the angels' song of praise, 'Gloria in excelsis'. Each of the top four lines of the vocal texture is doubled by a single instrument, whilst the fifth, for bass, is doubled by the continuo. Above the vocal strands is a single violin with in-

dependent music. No.8 is a tenor aria with strings and continuo, 'Deposuit potentes'. Like the earlier bass aria this, too, is treated pictorially in its descending semiquaver motifs found in all the parts. 'Esurientes', No.9, is an alto solo with two flutes and continuo. Now follows the fourth and last of the Christmas interpolations, 'Virga Jesse floruit', the cradle song of Mary and Joseph at the manger. The section is incomplete in Bach's manuscript and has been finished by the German Bach scholar Alfred Dürr. He has based his work on Bach's own use of this music in the Christmas cantata *Unser Mund sei voll Lachens*, BWV 110; it is a duet in 12/8 rhythm with basso continuo.

It is followed by No.10, a trio for two sopranos and alto, 'Suscepit Israel' (sung by choristers in this performance). The continuo instruments are excluded from this movement, and the accompaniment consists of violins and violas in unison, above which the oboes sound the notes of the ninth psalm-tone, less striking to us than to the congregation of Bach's day, who would immediately have recognised it. No.11 is a five-part fugue with continuo. Since the original parts of the manuscript have not survived we cannot be certain of Bach's intentions here. Often in such a movement each voice part would have been reinforced by a stringed or wind instrument. Finally, a threefold 'Gloria' leads up back to the music of the opening movement, and with a resounding 'Amen' the work is brought to a close.

Programme notes © Nicholas Anderson

1
Magnificat anima mea Dominum,
2
Et exultavit spiritus meus in Deo salutari meo.

My soul doth magnify the Lord,
And my spirit hath rejoiced in God my Saviour.

*Vom Himmel hoch da komm ich her,
Ich bring euch gute neue Mar;
Der guten Mar bring ich so viel,
Davon ich sing'n und sagen will.*

3

Quia respexit humilitatem ancillae suae;
ecce enim ex hoc beatam me dicent

4

Omnes generationes,

5

Quia fecit mihi magna qui potens est et sanctum nomen
ejus.

*Freut euch und jubiliert,
Zu Bethlehem gefunden wird
Das herze liebe Jesulein
Das soll euer Freud und Wonne sein.*

6

Et misericordia ejus a proenae in progenies timentibus
eum.

7

Fecit potentiam in brachio suo; dispersit superbos mente
cordis sui.

*Gloria in excelsis Deo. Et in terra pax hominibus, bona
voluntas.*

8

Deposuit potentes de sede et exaltavit humiles.

9

Esurientes implevit bonis, et divites dimisit inanes.

*Virga Jesse floruit,
Emanuel noster apparuit;
induit carnem hominis,
fit puer delectabilis;
alleluia.*

10

Suscepit Israel puerum suum, recordatus misericordiae
suae, sicut locutus est ad patres nostros, Abraham et
semini ejus in saecula.

11

Gloria Patri et Filio et Spiritui Sancto. Sicut erat in
principio et nunc et semper et in saecula saeculorum.
Amen.

From highest heaven I come down
to bring you good news:
so much that's good I bring to you,
whereof I sing and speak.

For he hath regarded the lowliness of his handmaiden;
for behold from henceforth

All generations shall call me blessed.

For he that is mighty hath magnified me, and holy is his name.

Rejoice and be glad,
at Bethlehem is to be found
the sweet baby Jesus:
he shall be your joy and bliss.

His mercy is on them that fear him throughout all
generations.

He hath shewed strength with his arm: he hath scattered the
proud in the imagination of their hearts.

Glory to God on high, and on earth peace, goodwill to men.

He hath put down the mighty from their seat and hath
exalted the humble and meek.

He hath filled the hungry with good things and the rich he
hath sent empty away.

Jesse's stem has flowered,
our Emanuel has appeared;
he has put on human flesh,
thus to become our dearest child.
Alleluia.

He remembering his mercy hath holpen his servant Israel:
as he promised to our forefathers, Abraham and his seed for
ever.

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.



Christopher Hogwood founded the Academy of Ancient Music in 1973, bringing together specialists in the performance of Baroque and early Classical music. Since then he has directed the Academy in many concerts and recordings, ranging from Purcell to Mozart (the complete symphonies). Christopher Hogwood is a harpsichordist, writer, and broadcaster in addition to his role as conductor. He has recorded sonatas by C.P.E. Bach and Arne, Byrd's *My Ladye Nevells Booke*, and pieces from the *Fitzwilliam Virginal Book*. His books include *Music at Court*, *Haydn's Visits to England*, and a BBC music guide called *The Trio Sonata*. For several years he presented *The Young Idea* and *Comparing Notes* on BBC Radio 3, and he continues to make frequent radio and television appearances (most recently with the Academy in Sheridan's *The Critic* on BBC 1). Last year Christopher Hogwood made his American conducting debut, and earlier this month he conducted the Los Angeles Philharmonic Orchestra, as well as giving two concerts in the New York 'Mostly Mozart' festival. (Photo: Malcolm Crouthers)



Martin Neary was appointed organist and master of music at Winchester Cathedral in 1972. Under his direction, the cathedral choir has featured in many television and radio performances and has undertaken several foreign tours, the latest being to Canada earlier this year. In 1980 he received a UK/USA Bicentennial Fellowship, and spent much of the year at Princeton, New Jersey, pursuing interests in Baroque and modern music. He also continues to appear as an organ recitalist.

Martin Neary has conducted the Waynflete Singers since 1972, succeeding founder-director Alwyn Surplice. The group takes its name from William Waynflete, a fifteenth-century bishop of Winchester. In addition to giving concerts in Winchester, the Waynflete Singers have appeared at the Bath and Cheltenham festivals. At the Southern Cathedrals Festival in 1975 they took part in the British premiere of John Tavener's *Ultimos ritos*, and last year they performed *Passion and Resurrection*, a new liturgical drama with music by Jonathan Harvey (shown on BBC Television at Easter). Tonight is the choir's first Proms appearance.

(Photo: Clive Barda)



Jaap Schroder was born in Amsterdam and studied violin at the Conservatory there and later in Paris, where he also did musicological research at the Sorbonne. For some years he was concertmaster of the Netherlands Radio Chamber Orchestra, and he played for seventeen years in the Netherlands String Quartet. He is regarded as one of the foremost authorities on the violin literature and performance practice of the seventeenth and eighteenth centuries, and his work as a violinist and as a lecturer have taken him to festivals and courses throughout Europe and the USA. With his own ensemble, Concerto Amsterdam, he has recorded many Baroque concertos, and he is featured on a recording of Geminiani concertos with the Academy of Ancient Music. His research now extends to early Classical music, and he has formed the Quartetto Esterhazy to perform Mozart and Haydn quartets on period instruments.



Patrizia Kwella studied at the Royal College of Music and, while still a student, appeared at the Royal Albert Hall and on BBC Television. She made her operatic debut in 1980 in Kent Opera's production of John Blow's *Venus and Adonis*, which was also seen in Venice in 1981. Other opera appearances have been Belinda in *Dido and Aeneas* and Celia in Mozart's *Lucio Silla* (given at the Proms last year). Concert work has taken her to major festivals at home and abroad, including Bath, Edinburgh, Bergen, Innsbruck and Ansbach. She has sung in various recordings, including Handel's *La Resurrezione* and *L'Allegro*, and Monteverdi's *Il combattimento di Tancredi e Clorinda*. Last Monday she appeared in BBC 1's 'Play of the Month' — Sheridan's *The Critic*.



Charles Brett has been a regular visitor to the Proms since his debut in 1969, and he is a frequent performer at festivals throughout the country and abroad. His recordings include Handel's *Rinaldo* and *Messiah* with Jean-Claude Malgoire, the Monteverdi *Vespers* and Charpentier *Te Deum* with Philip Ledger, and many works by Purcell with various conduc-

tors. Although involved mainly with early music, he has performed several new works, including cantatas by John Joubert and Robin Holloway. Apart from his singing career, Charles Brett has held several academic posts, principally director of music at Malvern College, and most recently, a similar post at Westminster School.



Martyn Hill was a choral scholar at King's College, Cambridge, and went on to sing with various early music groups, including the Purcell Consort of Voices, the Early Music Consort, and the English Consort of Viols. Solo work now occupies him exclusively, with appearances throughout Britain and on trips abroad.

Tenor roles in the major oratorios and in the Bach Passions are a particular interest, but in the last few years he has also sung in several operas—*Albert Herring* in Belfast and Dublin, *Elektra* for Bordeaux Opera and *Idomeneo* in Zurich, together with recordings of Charpentier's *Louise* and Shostakovich's *Lady Macbeth* (under Rostropovich). Last Monday he appeared as the tenor soloist in Sheridan's *The Critic* on BBC Television.



David Thomas has already appeared at this year's Proms singing in the Monteverdi *Vespers* and Haydn's *The Seasons*. Known as a specialist in Baroque and early Classical music, he sings regularly in London and for the BBC, and is a frequent guest at festivals in Britain and in Europe. His other recent engagements have included Handel's *Hercules* at Göttingen, *Agrippina* for Kent Opera and Bach's *St John Passion* in Holland (both with Ivan Fischer), Haydn's *The Creation* with Christopher Hogwood, and a BBC Television and video recording of *Messiah* with Simon Preston. Later this year he sings in *The Creation* and *Messiah* with the Los Angeles Philharmonic Orchestra.

(Photo: Malcolm Crouthers)

Biographical notes by Nigel Wilkinson



Early Music Prom

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Edgar Fleet *conductor*
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Martin Best

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Mary Lewis
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Mary McWatters
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Nicola Neary
Penny Neary
Kathy Read
Caroline Reeves
Rosi Russell
Joanna Seligman
Jane Sherriff
Ruth Small
Hilary Thrupp
Elizabeth Wallis
Jane Wright

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Sue Armstrong
Sylvia Arnold
Hilary Brooks
Stephanie Champion
Susie Cope
Melanie Currell
Sally Dowling
Sarah Gieve
Mary Harris
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Phillida Jermain
Christine Lewry
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Sue Bennett
Evelyn Blundell-Jones
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Janet Cuff
Dorothy Dark
Janette Ford
Josephine Fulford
Gillian Jones
Daphne Knight
Patricia Lamplugh
Pauline Martin
Janet Meadows
Frances Murray
Sarah Norman
Penny Preston
Prue Skinner
Hilary Smith
Anne Wiggle
Catherine Wright

Counter-tenors
John Hardacre
Roger Job
Alan Lloyd Davies
Marcus Sangwine

Tenors
Simon Acworth
Piers Armstrong
Richard Browne
Stuart Eager
John Edmonds
Michael Hickey
Robert Howland
Noel Martin
Stephen McWatters
Barry Sterndale-Bennett
Peter Williamson
Bruce Woodall
Angus Wright

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Stephen Anderson
Robin Brett
Rodney Cuff
David Harris
Allan Hill
Stephen Jeffery
Anthony Leigh
Paul Lewis
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Conductor

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Richard Kaye
Barnaby Lane
Paul Miles-Kingston
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Lay Clerks

Altos
Andrew Bushell
David Hurley
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