



*Arcangelo Corelli*  
Opus 5: Violin Sonatas

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THE AVISON ENSEMBLE

Pavlo Beznosiuk ♦ Richard Tunnicliffe  
Paula Chateauneuf ♦ Roger Hamilton



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Recorded at St George's, Chesterton, Cambridge,  
UK from 11-13 and 15-17 January 2012

Produced and recorded by Philip Hobbs

Assistant Engineer: Robert Cammidge

Post-production by Julia Thomas

Design by [gmtoucari.com](http://gmtoucari.com)

Angel photography by Konstantin Yolshin

Pitch: A=392 Hz

## Disc 1

### Sonata in D Major, No. 1<sup>†</sup>

① I. Grave – Allegro – Adagio 3:00 ② II. Allegro 2:32 ③ III. Allegro 1:03 ④ IV. Adagio 2:40  
⑤ V. Allegro 1:45

### Sonata in B-flat Major, No. 2<sup>†</sup>

⑥ I. Grave 2:15 ⑦ II. Allegro 2:22 ⑧ III. Vivace 1:24 ⑨ IV. Adagio 2:30 ⑩ V. Vivace 1:17

### Sonata in C Major, No. 3

⑪ I. Adagio 2:25 ⑫ II. Allegro 2:08 ⑬ III. Adagio 2:48 ⑭ IV. Allegro 1:01 ⑮ V. Allegro 2:35

### Sonata in F Major, No. 4<sup>†</sup>

⑯ I. Adagio 1:59 ⑰ II. Allegro 2:27 ⑱ III. Vivace 1:13 ⑲ IV. Adagio 2:07 ⑳ V. Allegro 2:29

### Sonata in G minor, No. 5

㉑ I. Adagio 2:46 ㉒ II. Vivace 2:01 ㉓ III. Adagio 2:04 ㉔ IV. Vivace 1:38 ㉕ V. Giga – Allegro 1:43

### Sonata in A Major, No. 6

㉖ I. Grave 2:43 ㉗ II. Allegro 2:14 ㉘ III. Allegro 0:57 ㉙ IV. Adagio 2:01 ㉚ V. Allegro 2:14

TOTAL TIME: 63:06

<sup>†</sup> Roger Hamilton plays organ

+ Paula Chateaufneuf plays guitar

\* Six variations by Pavlo Beznosiuk

^ Four variations by Matthew Dubourg (1703-1767)

## Disc 2

### Sonata in D minor, No. 7 +

① I. Preludio – Vivace 2:13 ② II. Corrente – Allegro 2:46 ③ III. Sarabanda – Largo 1:42  
④ IV. Giga – Allegro 2:08

### Sonata in E minor, No. 8

⑤ I. Preludio – Largo 3:29 ⑥ II. Allemanda – Allegro 1:50 ⑦ III. Sarabanda – Largo 2:20  
⑧ IV. Giga – Allegro 2:06

### Sonata in A Major, No. 9

⑨ I. Preludio – Largo 4:16 ⑩ II. Giga – Allegro 3:06 ⑪ III. Adagio 0:34 ⑫ IV. Tempo di Gavotta – Allegro 2:33

### Sonata in F Major, No. 10

⑬ I. Preludio – Adagio 1:53 ⑭ II. Allemanda – Allegro 2:21 ⑮ III. Sarabanda – Largo 2:31  
⑯ IV. Gavotta 7:37\* ⑰ V. Allegro 2:33

### Sonata in E Major, No. 11

⑱ I. Preludio – Adagio 1:48 ㉑ II. Allegro 2:44  
㉒ III. Adagio 0:43 ㉓ IV. Vivace 2:14  
㉔ V. Gavotta – Allegro 5:03^

### Sonata in D minor, No. 12, 'Folia'+

㉕ I. Adagio 1:22 ㉖ II. Allegro 2:07 ㉗ III. Adagio 0:46 ㉘ IV. Vivace 0:35 ㉙ V. Andante 1:08 ㉚ VI. Adagio 1:41 ㉛ VII. Allegro 3:35

TOTAL TIME: 70:23

# Arcangelo Corelli

Arcangelo Corelli died on 8 January 1713 and at this 300th anniversary of his death he remains one of the best known musicians in the annals of classical music; he is also acknowledged to be one of the greatest violinists of all time. Such a reputation is not unmerited as, within his own lifetime, Corelli was well-known across Europe as both a composer and a performer of distinction. Many have extolled Corelli's virtues, even though most commentators had never heard him play and, particularly in the case of the late eighteenth-century writers, used second-hand information with little consideration of how reliable their sources were. In spite of recent attempts to clarify the facts of Corelli's life, there is still a great deal we do not know. This lack of hard facts was also an issue faced by early biographers, who sought to flesh out the skeletal bones of Corelli's career through the fabrication of fanciful tales. One fact of which we can be certain is that Corelli entered the world on 17 February 1653 and that he appears to have been born into a family of affluent landowners in the small Italian town of Fusignano, west of Ravenna. Perhaps their prominent social standing contributed to the high esteem in which the composer's future patrons were to hold both him and his family. Nevertheless, much of the rest of Corelli's youth is shrouded in myth. One writer, the Abbot Cesare Felice Laurenti, whose *Storia di Fusignano* dates from the end of the 18th century, was spurred on by this lack of evidence to spin a romantic yarn that outlined Corelli's first steps as a violinist. According to Laurenti, Corelli's interest in the violin was sparked by the playing of his local priest. Corelli subsequently pleaded for lessons that were provided by another priest, the incumbent of San Savino, a village situated two miles away from Corelli's home. Corelli would, no matter how inclement the weather, travel daily to study. In the warmer months, he

would rest under the shade of a tree and take out his violin, which he played while the local people listened enraptured. Corelli's skill soon surpassed that of his master and he went to study music at Faenza. Unfortunately for Laurenti, this tale came unstuck when he reported that Corelli went to Faenza against the wishes of his father, when Corelli's father had in fact died a month before his birth.

From Faenza, Corelli studied at Lugo before he moved to the cultural centre of Bologna to continue his study of the violin and by 1675 he had relocated to Rome. 1675 was an auspicious year in the Roman calendar as Pope Clement X had decreed it to be a 'Holy Year'. Corelli's first appearance at Rome was as part of their religious festivities, when he was engaged as an orchestral violinist for a series of oratorios at the Oratorio della Pietà of the church of San Giovanni dei Fiorentini; soon after, he began to appear at other churches in that city but, since Rome's religious institutions did not maintain permanent orchestras, the local musicians could not rely upon them for stable employment. Many sought the service of an enlightened patron who had the means to support a retinue of musicians, and Corelli was no exception. In 1679 he entered the service of Queen Christina of Sweden and by 1684 was in the employ of Cardinal Benedetto Pamphili. Finally, in 1690 he entered the household of Cardinal Pietro Ottoboni, under whose patronage Corelli was to remain for the rest of his life.

Throughout his Roman period, Corelli continued to be promoted within the church orchestras. In 1675 he had entered the orchestra of S. Luigi dei Francesi as the third of four violins; he subsequently played as second violin in 1676 and 1678, and became the leader of ten violins in 1682. Over the coming decades, Corelli was increasingly in demand as a violinist and was able to command high fees for his services. On 26 April 1706, he was admitted into the exclusive Arcadian Academy in Rome,

on which occasion Corelli was given the name of 'Arcomélo' (the melodious bow). In the last years of his life Corelli withdrew from playing to focus on composition. In his will he bequeathed all his violins to Matteo Fornari, a favourite pupil. Some of these violins were evidently sold as, according to Charles Burney, one of Corelli's violins came to be in the possession of the Newcastle upon Tyne musician Charles Avison (1709-1770). He subsequently presented it to the Italian violinist, Felice Giardini, a regular performer at Avison's Newcastle-based concerts.

There are numerous reports of Corelli's skill as a performer. James Drummond, the Earl of Perth, referred to Corelli in a letter as '*the best player on the fiddle that ever was*', while Francesco Geminiani, a pupil of Corelli, described his violin playing as resembling '*a sweet trumpet*'. Some viewed Corelli's playing as serene, while the French priest, François Raguenet, revealed a very different side to Corelli. Rageunet wrote '*I never met with any man that suffered his passions to hurry him away with so much whilst he was playing on the violin as the famous Arcangelo Corelli, whose eyes will sometimes turn as red as fire; his countenance will be distorted, his eyeballs roll as in an agony, and he gives in so much to what he is doing that he doth not look like the same man.*' Clearly Corelli was a passionate performer who could get easily engrossed in his playing; on one occasion, he was admonished after he had '*played far too long at the Church of S. Maria in Portici on Sunday.*' Another mischievous anecdote, provided by Geminiani, paints a different picture of Corelli's abilities. This tale relates to Corelli's visit to Naples, probably in 1702, on which occasion he was asked to play the violin in a masque by Alessandro Scarlatti. The violin part was badly written and went up to the sixth position, which Corelli was unable to execute; Corelli was mortified when the Neapolitan violinists accomplished it effortlessly. Corelli then intensified his dishonour by making two erroneous starts in C Major to an aria in C minor.

Corelli became acquainted with Handel during his visits to Italy between 1706 and 1710, and in 1708 provided his services as the head of an orchestra formed for two performances of Handel's *La Resurrezione* at the Palazzo Bonelli. Handel was clearly aware of the great honour of being associated with the renowned Corelli, and paid him a compliment by basing the aria 'Ho un non so che nel cor' on the *Gavotta* from the Sonata Op. 5, No. 10. Another anecdote, this time provided by the theologian John Mainwaring, concerned a 1707 performance of Handel's *Il trionfo del tempo*. Apparently, Corelli struggled to play some of the 'spirited passages' and Handel, frustrated at the tame manner in which Corelli played, snatched the violin out of Corelli's hands and demonstrated the passages himself. Both Geminiani's and Mainwaring's anecdotes are at odds with what we know about Corelli, and evidence that Corelli was a skilled violinist can be found in the violin parts of his own compositions. It is true that he rarely exceeds the third position in his own works, but an occasional fourth position is required. It is also probable that the flamboyant violin solo in the aria 'Un pensiero voli in ciel' from Handel's cantata *Il delirio amoroso* was written with Corelli in mind, and this can only be played if the fifth position is employed.

Corelli's *Sonate a violino o cimbalo* was the fifth of six opera issued by him between 1681 and 1714. While Opp. 1-4 are formed from trio sonatas, his final opus consists of his twelve ever popular concerti grossi. The Op. 5 were published in 1700 and dedicated to Sofia Carlotta of Brandenburg, a well-known supporter of the fine arts and music, and the younger sister of the future king of Great Britain, George I. Corelli's choice of dedicatee is a surprise for, with the exception of the dedication, it appears that he had no other connection with Sofia. Nevertheless, there is a possibility that politics may have played a part in Corelli's decision for, at this time,

the papacy was negotiating conversions to Catholicism at the Berlin court. The first edition of the Op. 5 appeared in three separate issues, one that identified the engraver as Gasparo Pietra Santa, while the others added the address of the vendor, either Filippo Farinelli or Innocenzo Massimini. Peter Allsop, in his 1999 book on Corelli, believed that this must reflect the nature of the financial transaction between the composer and his publisher; this has led to a suggestion that the Op. 5 may have been a private publication undertaken and marketed by Corelli himself. This set of sonatas proved exceptionally popular and can claim to be the most commercially successful works ever published with over fifty reprints by 1800, including publications in Italy, England, Holland, France, Spain, and Austria. The earliest British edition, which was first advertised in August 1700, was published in London by John Walsh; this was the first of Corelli's works to be printed in that country, although his trio sonatas would have circulated for some time before this, both as manuscripts and in their original Roman prints.

As with his concertos, Corelli appears to have spent many years on the composition and revision of the Op. 5 Sonatas, and had written similar works as early as 1679 when he sent a Sonata for violin and lute or violone to Count Fabrizio Laderchi. The sonatas in the Op. 5 collection were almost certainly written for Corelli's own use and provide the best evidence of his violin technique. Although many have referred to these as 'solo' sonatas, the title-page indicates that they were intended as unaccompanied duos for violin and violone with the option of substituting the latter with a harpsichord. Nevertheless, there was considerable flexibility in how these sonatas could be performed, and this is reflected in this recording where a variety of instruments are used to provide the continuo.

The Op. 5 collection consists of eleven sonatas; the twelfth work is a series of twenty-three variations on the '*Follia*'. The collection was divided by Corelli into two groupings of six, of which the first six take the *sonata da chiesa* (church sonata) form; they are based on the four-movement slow-fast-slow-fast pattern, to which Corelli adds an extra fast movement. The second group are of the *sonata da camera* (chamber sonata) type and are formed of an introductory *Preludio* movement, usually followed by a series of dances. However, as in his concertos, there is some amalgamation between the two types; two of the Op. 5 finales of the *da chiesa* sonatas are styled *Giga*, while the penultimate sonata of the six *da camera* works has only one movement with a dance title. The Op. 5 was also important as the model of two types of movement that were widely imitated: an opening slow movement which, as in Sonata 1, is punctuated after each cadence by cadenza-like writing, and a fugal movement in which the solo violin replicates through double stopping the interplay of the upper parts of a trio sonata.

The most popular piece in the Op. 5 set has always been the twelfth work, the '*Follia*', a series of variations on what was originally a well-known Portuguese dance from the 15th century. By the last quarter of the 17th century, numerous composers had employed a particular form of *folia* in their works, based on a single harmonic pattern and melodic line. Earlier composers to use this dance include Michel Farinel, D'Anglebert, and Johann Förtsch, but it remained popular long after Corelli's time. J.S. Bach used it in his *Peasant Cantata*, while sets of variations were produced by C. P. E. Bach, Scarlatti and Vivaldi. Later works that used the *folia* include Liszt's *Rhapsodie espagnole* (1863), Carl Nielsen's *Maskarade* (1906) and Rachmaninoff's *Variations on a Theme by Corelli* Op. 42 (1932). Corelli was particularly pleased with his '*Follia*' variations; Geminiani wrote that he had '*heard him [Corelli] acknowledge the Satisfaction he took in composing it, and the Value he set upon it.*'

It is clear that many of the movements, particularly those of a slow tempo, were intended to be ornamented. In 1710 the Amsterdam publisher Estienne Roger issued a new edition of the Op. 5 with embellishments, allegedly provided by Corelli himself to illustrate the correct manner of performance of the twelve slow movements of the *da chiesa* sonatas. Several other 18th-century musicians also produced ornamented versions of one or more sonatas, including Geminiani, Matthew Dubourg and Nicola Matteis; on the present recording all the ornamentation was improvised on the spot. More radical alterations were done by Geminiani, who produced concerti grossi arrangements of the Op. 5, and between 1725 and 1729 Giovanni Platti adapted these sonatas for the court orchestra at Würzburg. Other composers who borrowed from the Op. 5 include the German musician J. G. Walther, who based his *Variationi sopr'un Basso continuo del Sigr Corelli* on the *Gavotta* of Sonata 11; another piece by Walther, this time for organ, uses the *Preludio* of Sonata 9. Giuseppe Tartini also produced a set of variations on the *Gavotta* from the tenth sonata.

All twelve pieces contain a variety of difficult violin techniques. Some of the key features are the use of double and triple stops, fast runs, rapid arpeggios, cadenzas, and the polyphonic playing of the two parts of a fugue. There is also the use of semi-quaver thirds, as heard in the delightful *Allegro 1* of Sonata 3, and etude-like movements in *moto perpetuo*, such as the vibrant *Allegro 2* of Sonata 6. Other movements of interest include the *Preludio* of Sonata 7, which is essentially a 2-part canon, and the second *Vivace* of Sonata 5 which begins with an exchange between the violin and bass.

Corelli's contribution to the history of violin performance was immense. Even though Corelli himself was not well-known for his virtuoso skill, he was celebrated

for the serenity, dignity and passionate expression of his performances, a style of playing that accentuated his angel-like persona. All six of his published collections of instrumental music demonstrate his exceptional skill as a violinist and composer, but it was in his Op. 5 Sonatas that Corelli had the most significant impact on violin technique. His methods, which were spread across Europe by his pupils and their successors, resulted in the first major school of violin playing, and his violinistic descendants can be loosely traced to the present day. So important was Corelli to violin instruction that, in Italy itself, long after the vogue for the trio sonatas had waned, his reputation survived there due to the phenomenal success of his twelve Op. 5 works upon which, as Burney informs us, *'all good schools for the violin have been since founded.'*

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# The Avison Ensemble

Gordon Dixon, Executive Director

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The Avison Ensemble is one of England's foremost exponents of 18th century music on period instruments. It is named after Charles Avison (1709-1770), the Newcastle-born composer, conductor and organist, '*the most important English concerto composer of the 18th Century*' (New Grove).

In addition to playing other works from the Baroque and early Classical periods, The Avison Ensemble is also a training ground for young up and coming musicians to gain experience of period performance practice and styles, affording them the opportunity to work with outstanding directors and soloists. The Ensemble has an active outreach programme involving thousands of children each year in music education projects throughout the North East.

The Avison Ensemble's recordings of the complete works of Charles Avison on both the Naxos and Divine Art labels have been exceptionally well received. Its recording of *Six Cello Concertos* by John Garth have been a sensational success, having been reprinted several times during the first year of its release and is regularly played on Classic FM. In 2009, The Avison Ensemble released its acclaimed first recording on Linn: *Handel: Concerti Grossi Opus 6*. This work is widely regarded as the composer's greatest contribution to the Baroque period and the recording received critical acclaim:

Orchestral Choice: *'I shall certainly return frequently to this splendid set.'*

### **BBC Music Magazine**

*'The Avison's accounts under Pavlo Beznosiuk have a natural, easy virtuosity that will endear them to purists...'*

### **The Sunday Times**

*'Where The Avison Ensemble really triumphs... is in conveying a sense of occasion and musical opulence...Magnificent!'*

### **International Record Review**

In 2011 The Avison Ensemble released its second recording with Linn, *Vivaldi: Concerti Opus 8*, which includes the wonderful 'Four Seasons'.

The group was praised for:

*'performances which are as entertaining, compelling and colourful as they are authoritative and polished.'*

### **International Record Review**

Disc of the Week: *'Plenty of bold colours... recorded with immediacy and real presence.'*

### **BBC Radio 3 CD Review**

*'One of the most vibrant, authentic and involving recordings of Vivaldi's violin concertos I've heard.'*

### **Classic FM Magazine**

In 2012, The Avison Ensemble began its greatly anticipated series to mark the 300th anniversary of the death of Arcangelo Corelli and to celebrate his chamber music: *Corelli: Opus 6 Concerti Grossi*.

*'The Avison Ensemble offer suave, personable performances, allowing this exquisitely engaging music to do its own work.'*

### **The Sunday Times**

*'What emerges in Pavlo Beznosiuk's supple performance with the Avison Ensemble is music of immense suavity and elegance – from the enchanting Largo of the 6th, to the tender pastoral of the Christmas Concerto.'*

### **The Independent**

In addition to numerous appearances in the English regions, The Avison Ensemble has also appeared to critical acclaim at St John's, Smith Square in London and at the Hallé Handel Festival in Germany. Recently, the Ensemble has performed at St. James' Palace in London with the choir of Her Majesty the Queen's Chapel Royal and were the largest orchestra in the opening concert series at the new London concert hall, Kings Place, performing Beethoven's *Triple Concerto* as part of an all-Beethoven programme on period instruments.

**[www.avisonensemble.com](http://www.avisonensemble.com)**



# Pavlo Beznosiuk

## Violin

Pavlo Beznosiuk has secured his reputation as one of Europe's most respected Baroque violinists over the last 25 years with a busy international career as soloist, chamber musician, concertmaster and increasingly as a director. In the mid 1980s he was involved in pioneering work in the use of Renaissance violins with The Parley of Instruments and was a key member of the groundbreaking Medieval ensemble The New London Consort playing Vielles, Rebec and Lira da Braccio. He is a frequent soloist / director with the Academy of Ancient Music and recent recital work has included performances of Biber's *Rosary Sonatas* and concerts combining solo violin music of Bach with that of Berio and Bartók. As musical director of The Avison Ensemble he has completed an exhaustive recorded survey of the music of Charles Avison.

In 2010 The Avison Ensemble released *Handel: Concerti Grossi Opus 6* and in 2011 released *Vivaldi: Concerti Opus 8*, both of which have been received enthusiastically in the music press. Other recordings include J. S. Bach's *Sonatas & Partitas for Solo Violin*, Biber's *Rosary Sonatas*, Vivaldi's *Opus 12 Violin Concerti* with The Academy of Ancient Music and Christopher Hogwood, two recordings of Mozart's *Sinfonia Concertante* with Monica Huggett and Rachel Podger and works by Walther and Westhoff. He has also performed in Europe, Australia, China, Korea and Singapore.

*Violin by Matthys Hofmans, Antwerp, 1676.*



*Photography by Joanne Green*



*Photography by Matilda Hill-Jenkins*

# Richard Tunnicliffe

## Violoncello

In a long and varied career Richard Tunnicliffe has achieved wide recognition as soloist and chamber musician on both cello and viola-da-gamba.

His recording of *J.S. Bach: Cello Suites* (CKD 396) has been enthusiastically hailed by critics. The *Six Cello Concertos* by John Garth, with The Avison Ensemble, was chosen as 'Critic's Choice' by Gramophone, 'Concerto Recording of the Month' by The Strad, and twice as 'CD of the Week' by Classic FM. He has also recorded early Italian works including the complete works of Domenico Gabrielli.

He is a member of the world renowned viol consort Fretwork. They have commissioned over 40 new works for viols and made numerous recordings. They regularly visit Europe and the USA, making their Carnegie Hall debut in February 2012, and frequently perform in London's major venues.

Richard is in demand as a teacher, and is Professor of Baroque and Classical cello at the Royal College of Music, London. He has given lecture-recitals, seminars or masterclasses at the Universities of Birmingham, Sheffield, Bristol, Delaware (USA), the Manhattan School of Music (New York), Sydney Conservatorium, Hong Kong Academy for the Performing Arts and the Royal Welsh College of Music and Drama.

*Pass Violin by Clive Morris, Neath, after the 'Servais' Stradivari, 1700.*

# Paula Chateauneuf

## Archlute / Guitar

Soloist, accompanist, teacher and linchpin of numerous ensembles, lutenist Paula Chateauneuf has earned her reputation as one of the most respected and admired musicians in the early music world; her playing has been described as '*one of the most exciting things on the pre-classical concert circuit.*' Arriving in London as an American Fulbright Scholar she quickly established herself as a versatile member of the London scene, during which time she was involved in pioneering work with the groups Circa 1500 and Sinfonye, where her improvisational skills came to the fore. Long-lasting musical relationships were also established with the New London Consort, and the Gabrieli Consort, whose principal lutenist she remains to this day.

Paula's in-depth knowledge and skill in the art of basso continuo has made her one of the most sought-after accompanists in early music, resulting in fruitful collaborations with many leading soloists. Her wealth of experience in early opera has led to involvement as both repetiteur and continuo player with major international houses including the Bayerische Staatsoper, Maggio Musicale Fiorentino and the Royal Opera House. Paula has recorded extensively for Decca, EMI, Deutsche Grammophon, Linn, and Hyperion. She is the lute tutor for the University of Birmingham's early music department and has been an AHRC Creative Arts Fellow. 2009 saw the establishment of her 17th-century-style improvisation ensemble, The Division Lobby.

*Archlute by Michael Schreiner in 2011 after David Tecchler, Rome. 5-course guitar by Martin Haycock in 2001 after Sellas, c. 1640.*



*Photography by Hanya Chlala*



*Photography by Paul Medley*

# Roger Hamilton

## Harpsichord / Organ

Roger Hamilton read Music at Clare College Cambridge, and his first professional musical experience was as a horn player and singer. He subsequently studied conducting and harpsichord at the Royal Academy of Music and the National Opera Studio. As a harpsichordist he has performed and recorded with many ensembles including The English Concert, English Baroque Soloists, London Classical Players, Les Arts Florissants, The Avison Ensemble, Gabrieli Consort, Concerto Köln, Walking to Lübeck and Concordia, as well as The Band of Instruments of which he is Music Director.

He was named as an Arts Council of Great Britain Young Conductor of the Year in 1992 and since then he has conducted many orchestras including the Südwestrundfunkorchester Stuttgart, The English Concert, Scottish Chamber Orchestra, The Orchestra of the Age of Enlightenment, European Sinfonietta, Orchestra of the National Arts Centre Ottawa, Israel Camerata, and Fränkisches Kammerorchester as well as acting as assistant conductor for, among others, the Berlin Philharmonic, Budapest Festival Orchestra and Salzburg Camerata. In the theatre he has conducted opera productions for Théâtre de la Monnaie Brussels, New Kent Opera, English Touring Opera, Opera Northern Ireland, RNCM Opera, and Cambridge University Opera.

He is currently Teaching Fellow in Historical Performance at the Royal Northern College of Music.

*Harpsichord partially built by Marc Ducornet and finished by Mark Ransom and Clair Hammett. Box Organ after Loosemore, 1655, by William Drake of Buckfastleigh, 2001.*

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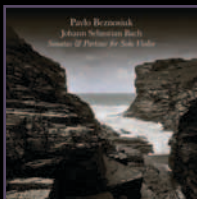
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Corelli: Concerti  
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