

LONDON  
FESTIVAL OF  
BAROQUE  
MUSIC  
2019

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**Crossing the Border**

—  
10 - 18 May 2019

—  
St John's Smith Square  
Westminster Abbey  
Grosvenor Chapel

—  
[www.lfbm.org.uk](http://www.lfbm.org.uk)

—  
Richard Heason  
Artistic Director



*Crossing  
the  
Border*

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## Booking

020 7222 1061  
[sjss.org.uk](http://sjss.org.uk)

Bookings for all venues are handled by St John's Smith Square Box Office  
Priority booking from Tuesday 15 January 2019 (in person, by phone and post only)  
General booking from Monday 28 January 2019 (also online)

Programme details are correct at the time of going to press. The London Festival of Baroque Music reserves the right to alter the artists or programmes in unavoidable circumstances.

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Artistic Director,  
Richard Heason

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# Crossing the Border

For this, the 36<sup>th</sup> London Festival of Baroque Music, we explore themes of travel and discovery. Throughout history musicians and musical ideas have crossed borders freely and frequently. Although national styles and identities have always developed and often have been celebrated in music, the musicians who have created and performed this music have honed their skills and talents by exploring influences and characteristics from a wide variety of sources.

Throughout the baroque period, travel and exploration were key elements in the development of culture. Musicians travelled for employment, the aristocracy travelled for pleasure, and people were displaced due to economic, social or political reasons. Some moved for personal gain, some travelled to remain with their employers, and occasionally colourful incidents in the personal lives of individuals necessitated they move

on to escape from potentially difficult circumstances. Of course, not everyone travelled as widely as some but still new musical ideas reached the ears of composers and musicians across the continent of Europe and even further afield. These were often assimilated and synthesized with individual idioms to create new forms of musical expression and it was this rich melting pot of creativity which fed the development of style and interpretation throughout the Baroque period.

I hope that you will join us on our voyage of discovery through the Festival, whether it be to explore the finery of The Grand Tour, to listen to the flow of musical influences from Iberia to the New World, or to follow Handel as he travels to Dublin.

The London Festival of Baroque Music is a registered charity and could not exist without the generous support of our many friends and supporters. Details of how to join the Friends can be found at the end of this brochure. Please consider joining our Friends and ensuring that the London Festival of Baroque Music can continue to flourish.

Richard Heason  
Artistic Director

## St John's Smith Square 7.30pm

### The Godfather

**La Serenissima**  
**Adrian Chandler** VIOLIN & DIRECTOR  
–

A feast of instrumental colour with oboes, bassoons, trumpets, timpani, strings and continuo by the finest composers of the baroque

**Georg Philipp Telemann** *Concerto for 3 trumpets, timpani, 2 oboes, bassoon, strings*

& continuo in D TWV54:D3

**Johann Georg Pisendel** *Concerto movement for violin, strings & continuo in A minor*

**Johann Georg Pisendel** *Concerto movement for 2 oboes, bassoon, strings & continuo in Eb*

**Giuseppe Antonio Brescianello** *Concerto for violin, cello, strings & continuo in Bb*

**Johann Sebastian Bach** *Concerto movement for violin,*

*3 trumpets, timpani, 2 oboes, bassoon, strings & continuo in D BWV1045*

**Antonio Vivaldi** *Concerto ripieno for strings & continuo in A RV158*

**Johann Friedrich Fasch** *Concerto for violin, 2 oboes, bassoon, 3 trumpets, timpani, strings & continuo in D FaWV LD3*

The musical world of 18<sup>th</sup> century Europe was a small one. Despite the problems presented by the contemporary standards of transport, it was quite normal for composers in one part of Europe to be entirely au fait with what was happening elsewhere. This is borne out by the closeness of three German composers: Pisendel, godfather to one of Telemann's children; Telemann, godfather to C.P.E. Bach; and J.S. Bach, who admired both his compatriots and composed some astoundingly difficult music for the violinist Pisendel.

This programme celebrates their music as well as the music of those who contributed to their musical heritage. Included alongside the German triumvirate are works by Vivaldi who physically helped with the composition of Pisendel's *Concerto movement in A minor*, Fasch who was a great friend of Pisendel and Telemann, and Brescianello, an Italian who helped the dissemination of Italian instrumental music throughout the German-speaking lands and whose concertos were played in Dresden by Pisendel.

**Pre-Concert talk:** 6.30pm  
Adrian Chandler in conversation with Richard Heason. (Free to ticket holders and Friends of the London Festival of Baroque Music)

[laserenissima.co.uk](http://laserenissima.co.uk)

Tickets £39, £32, £24, £15, YF



La Serenissima

© Eric Richmond

## St John's Smith Square 10.30am

### A Hop and Step Across the Channel

**The Bach Players**  
**Nicolette Moonen** VIOLIN

**Mercurius Company**  
**Ricardo Barros** BAROQUE DANCE  
–

Learn to dance a Gavotte and a Menuet with Ricardo Barros of Mercurius Company & Nicolette Moonen of The Bach Players.

Follow English dancing master Isaac's footsteps and hop across the channel for a dancing 'entente cordiale'. Learn contredanses in the two most popular forms of the Baroque period: the gavotte 'La Bonne Amitié' by Feuillet (1706) and the 'Menuet Anglois' by Lorin (1698). This is a baroque dance workshop for everyone from the age of 12 (12–16 year olds need to be accompanied by adults). It does not require previous baroque dance experience. Experience with other forms of dancing is desirable. Duration – 90 minutes.

[thebachplayers.org.uk](http://thebachplayers.org.uk)  
[mercuriuscompany.co.uk](http://mercuriuscompany.co.uk)

Tickets £12 (£8)  
Participants in this workshop receive 10% off tickets to The Bach Players' concert on Sat 11 May when booked in the same transaction



Ricardo Barros

## St John's Smith Square 7.15pm

### Dance of the Nations

#### The Bach Players

**Nicolette Moonen** VIOLIN & DIRECTOR

**Anna Curzon** VIOLIN

**Rachel Stott** VIOLA

**Olaf Reimers** CELLO

**Silas Wollston** HARPSICHORD

#### Mercurius Company

**Ricardo Barros** DANCE & CHOREOGRAPHY

**Gudrun Skamletz** DANCE

**Kath Waters** DANCE

**Anne Deller** DANCE

–

**Georg Philipp Telemann** *Orchestral Suite in Bb TWV55:B5 'Les Nations'*

**François Couperin** *'Les Folies Françaises' from Pièces de clavecin, troisième livre, treizième ordre*

**Jean-Féry Rebel** *Les Caractères de la danse*

**Antonio Vivaldi** *Sonata No. 12 in D minor Op. 1 RV63 'La Folia'*

**François Couperin** *'Les Petits Moulins à vent' from Pièces de clavecin, troisième livre, dixseptième ordre*

**Georg Philipp Telemann** *Burlesque de Quixotte TWV55:G10*

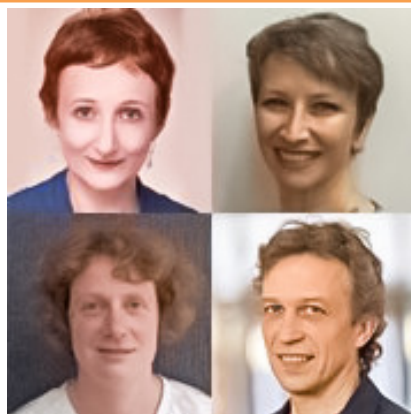
Nicolette Moonen's Bach Players join hands with Riccardo Barros's Mercurius Company to present a concert that embodies the European idea in music and dance. Musicians have always travelled, both in mind and in body, and this programme will take you on a journey across the Continent: from Russia and Turkey, through Switzerland, Italy, France, and on to Spain and Portugal. Our performers come from Brazil, Britain, Germany, Austria, France and the Netherlands. The music will be both played and danced to, providing an enjoyable reminder that dance was fundamental to music in the baroque period, and part of the fabric of everyday life then. Telemann's suite '*Les Nations*', in which the characters of European countries are depicted in music, is followed by Rebel's *Les Caractères de la danse*: a compendium of the main dance forms of the period, performed by Riccardo Barros. Vivaldi's passionate and hugely popular set of variations on '*La Folia*' takes on fresh meanings when danced out. The concert concludes with Telemann's 'burlesque' of *Don Quixotte*. The Spanish nobleman of Cervantes's novel lives in an imaginary world in which he chases windmills and hankers after sweet Dulcinée. He prefers his fantasies to the reality of the world: a fable for the times in which we live? The concert will be presented in the round, in the main body of the hall, and can be enjoyed by people of all ages.

[thebachplayers.org.uk](http://thebachplayers.org.uk)

[mercuriuscompany.co.uk](http://mercuriuscompany.co.uk)

Tickets £32, £24, £18, £12, YF

Participants in the morning's workshop receive 10% off tickets to this concert when booked in the same transaction



The Bach Players

## St John's Smith Square 9.45pm

### La Donna Barocca

#### Le Concert de l'Hostel-Dieu

**Heather Newhouse** SOPRANO

**Reynier Guerrero** VIOLIN

**Aude Walker-Viry** CELLO

**Nicolas Muzy** THEORBO & GUITAR

**Franck-Emmanuel Comte**

HARPSICHORD & DIRECTOR

–

**Barbara Strozzi** *L'eraclito amoroso*

*Op. 2 No. 14*

**Barbara Strozzi** *Il Lamento: Sul*

*Rodano severo Op. 2 No. 17*

**Barbara Strozzi** *Parla alli suoi*

*pensieri: Miei pensieri, e che*

*bramate? Op. 6 No. 5*

**Francesca Caccini** *Ciaccona et*

*Lasciatemi qui solo*

**Isabella Leonarda** *Sonata*

*Duodecima Op. 16*

**Antonia Bembo** *Lamento della*

*Vergine*

### La Donna Barocca: Female Italian baroque composers from the 17<sup>th</sup> Century

In 2019 we celebrate the 400<sup>th</sup> anniversary of the birth of Barbara Strozzi. A symbolic and renowned character of the Venetian musical scene, she remains one of the most famous female composers in the history of baroque music. Her flamboyant personality and the inventiveness of her style are fully displayed in this programme. Along with some of the most beautiful *lamenti* from Strozzi, we will discover the works by some of her lesser known colleagues: Isabella Leonarda, Francesca Caccini and Antonia Bembo.

[concert-hosteldieu.com](http://concert-hosteldieu.com)

Tickets £18, YF - unreserved



Le Concert de l'Hostel-Dieu

St John's Smith Square  
7.30pm

L'Europa Musicale

**Hespèrion XXI**  
**Jordi Savall** DIRECTOR, TREBLE VIOL  
& BASS VIOL  
**Xavier Díaz-Latorre** VIHUELA  
& THEORBO  
**Andrew Lawrence-King** HARP

**SPAIN**  
**Diego Ortiz** *La Spagna – Folia IV –  
Passamezzo antico I – Passamezzo  
moderno III – Ruggiero IX –  
Romanesca VII – Passamezzo  
moderno II*  
**Gaspar Sanz** *Jàcaras & Canarios*  
(guitar)

**ENGLAND**  
**John Dowland** *Lacrime Pavan &  
The Earl of Essex Galliard* (harp)  
**Tobias Hume** *Souldiers March –  
Harke, harke – A Souldiers Resolution*  
(bass viol)

**GROUNDS & IMPROVISATIONS**  
**Anon. (England)** *Greensleeves to a  
Ground*  
**Anon. (Spain)** *Improvisations &  
Canarios*  
**Antonio Valente (Italy)** *Improvisations  
Gallarda Napolitana*

**GERMANY**  
**Johann Jakob Froberger** *Lamento  
sopra la morte di Ferdinando IV*  
(harp)  
**Carl Friedrich Abel** *Prelude*  
(arpeggiata)  
**Johann Sebastian Bach** *Allemande  
BWV1011* (Viola da gamba)

**FRANCE**  
**Robert de Visée** *Pasacaille* (theorbo)  
**Marin Marais** *Les Voix Humaines –  
Couplets des Folies d'Espagne*

**L'Europa Musicale:**  
**From the Renaissance to Baroque**

**Pre-Concert talk:** 6.30pm  
Jordi Savall in conversation with  
Richard Heason. (Free to ticket holders  
and Friends of the London Festival of  
Baroque Music)

[alia-vox.com/en/artists/hesperion-xxi](http://alia-vox.com/en/artists/hesperion-xxi)

Tickets £45, £35, £25, £15, YF



© Teresa Llorédas

Xavier Díaz



Andrew 2010

Lawrence-King



© Teresa Llorédas

Jordi Savall

Monday 13 May

St John's Smith Square  
7.30pm

### Young Artists' Competition

The inaugural LFBM Young Artists' Competition comes to a conclusion.

Come and hear the finest young ensembles and soloists as they compete for the prize in our inaugural LFBM Young Artists' Competition 2019. Take part in the audience vote to help choose the prize-winners.

For full details of the competition, application process, and participants please see our website at [www.lfbm.org.uk](http://www.lfbm.org.uk).

Tickets £16, YF – unreserved

Tuesday 14 May

Westminster Abbey  
7.00pm

### Handel & Bach

**The Choir of Westminster Abbey**  
**St James's Baroque**  
**James O'Donnell** CONDUCTOR

George Frideric Handel *Zadok the Priest*  
George Frideric Handel *Let thy hand be strengthened*  
George Frideric Handel *Concerto Grosso Op. 3 No. 2 in Bb*  
George Frideric Handel *The king shall rejoice*  
George Frideric Handel *My heart is inditing*  
Johann Sebastian Bach *Magnificat in D BWV243*

Our annual visit to Westminster Abbey features the magnificent Coronation Anthems of Handel. The four *Coronation Anthems* were written for the coronation of King George II and Queen Caroline and first performed at that event in Westminster Abbey in 1727. These were the first works composed by Handel following his naturalisation as a British citizen in February 1727. The Coronation Anthems are paired here with Bach's superlative celebration of the Visitation, the *Magnificat*.

[westminster-abbey.org/worship-music/music/the-abbey-choir-and-musicians/](http://westminster-abbey.org/worship-music/music/the-abbey-choir-and-musicians/)

Tickets £45, £36, £27, £20 (restricted view),  
£16 (very restricted view), £12 (no view)



The Choir of Westminster Abbey

St John's Smith Square  
7.30pm

Breaking the Rules

**The Marian Consort**  
**Rory McCleery** DIRECTOR  
**Gerald Kyd** ACTOR  
**Nicholas Renton** STAGE DIRECTOR  
**Natalie Rowland & Pitch Black**  
**Lighting** LIGHTING DESIGN

Clare Norburn *Breaking the Rules*

*Breaking the Rules* is part concert/part one man play, exploring the extraordinary life and music of Carlo Gesualdo. Gesualdo is today best known for his distinctive musical voice and idiosyncratic compositional style, and was admired by figures as varied as Igor Stravinsky, Aldous Huxley, Werner Herzog and Frank Zappa. His reputation rests equally on the gruesome murder of his first wife, Donna Maria D'Avalos, an act which captured the popular imagination and was retold in increasingly lurid detail until well into the 19<sup>th</sup> Century.

Blurring the boundaries between a one actor play and a concert, *Breaking the Rules* explores Gesualdo's strange world and his extraordinary music, the latter brought to life by the singers of The Marian Consort accompanied by a lutenist. They provide the soundtrack to Gesualdo's mind on the final night of his life, as he contemplates his own mortality and the tumultuous events which have led him to this moment.

Taking its name from the Blessed Virgin Mary, a focus of religious devotion in the sacred music of all ages, The Marian Consort is a *Gramophone* Award nominated and internationally renowned early music vocal ensemble, recognised for its dynamic freshness of approach and innovative presentation of a broad range of repertoire.

[marianconsort.co.uk](http://marianconsort.co.uk)

Tickets £26, £22, £16, £12, YF



© Ben McKee

St John's Smith Square  
1.05pm

Improviso

**Fatima Lahham** RECORDER  
**Elin White** VIOLIN  
**Florence Petit** CELLO  
**Johan Löfving** THEORBO

**François Couperin** 'L'Espagnole' from *Les Nations*  
**Michel Blavet** *Sonata in D minor Op. 3 No. 2*  
**Wojciech Bobowski** *Selections from the Mecmûa-i Sâz ü Sâz*  
**Georg Philipp Telemann** *Trio Sonata in G minor TWV42:G9*

Musical Polyglots

Why would an author choose to write in a language other than their mother tongue? The answer is far from clear-cut, yet Joseph Conrad chose English over Polish, Samuel Beckett felt more at home writing in French, and James Joyce and Tolkien went some way to creating their own languages. Bilingualism and biliteracy are in many ways more fluid concepts in music, with composers mixing styles, idioms, and national characteristics. This programme focuses on composers who chose to write in adopted languages in the baroque period, including works by French composers François Couperin and Michel Blavet respectively writing in their dialect of the 'Spanish' and 'Italian' styles, a trio sonata by German composer G.P. Telemann that explores Polish folk music, and, most unusually, works from Polish musician Wojciech Bobowski's collection of 17<sup>th</sup> century Ottoman music.

[improviso.net](http://improviso.net)

Tickets £10, YF - unreserved



Improviso

St John's Smith Square  
7.30pm

The Grand Tour I

Ensemble Masques  
Olivier Fortin DIRECTOR

Music by Jean-Philippe Rameau, François Couperin, Antonio Vivaldi, Johann Sebastian Bach and Georg Philipp Telemann.

In the 18<sup>th</sup> Century, the *Grand Tour* was the fashionable means by which high born Europeans – and the British in particular – sought to broaden their horizons, gathering ideas and points of view from all across the continent. Travel represented the completion of a truly aristocratic education.

Inspired by this tradition, Ensemble Masques offers a programme that transports the listener through a tale of travels, with stops in the great cities of France, Italy and Germany, where the works of Rameau, Couperin, Vivaldi, Bach and Telemann were performed for the first time. This programme not only places this repertoire in its original creative context, but also sheds new light on the era and regions for which it was composed. Narrated excerpts from original letters of young travellers provide vivid eye witness accounts of the places, people and overall character of 18<sup>th</sup> century Europe.

[ensemblemasques.org](http://ensemblemasques.org)

Tickets £26, £22, £16, £12, YF



Ensemble Masques

© Andrew Dunsmore

St John's Smith Square  
1.05pm

The Grand Tour II

Royal Academy of Music  
Baroque Ensemble  
Margaret Faultless DIRECTOR

The Grand Tour II:  
Cities on the 18<sup>th</sup> Century Grand Tour

A programme exploring the musical identities of the various cities of the Grand Tour and including a performance of Bach's 'Italian Concerto'.

[ram.ac.uk/departments/historical-performance](http://ram.ac.uk/departments/historical-performance)

Tickets £10, YF - unreserved



Margaret Faultless



St John's Smith Square  
7.30pm

**The Indian Queen**

**Ex Cathedra Consort &  
Baroque Orchestra**  
**Jeffrey Skidmore** CONDUCTOR

Henry Purcell *The Indian Queen*

Purcell's semi-opera imagines war between a Mexican Indian Queen and an Inca King, a tale of tangled loyalties, unexpected identity and seemingly hopeless love. Expect exquisite instrumental music, stunning recitatives and vivid characters – Fame, Envy, a Conjuror to name a few – as things start to unravel for the Indian Queen...

The scene is set for *The Indian Queen* with evocative Latin American Baroque music unearthed by Jeffrey Skidmore during his visits to Mexico and Bolivia.

[excathedra.co.uk](http://excathedra.co.uk)

Tickets £32, £24, £18, £12, YF  
Participants in Ex Cathedra's Come & Sing on Sat 18 May receive 10% off tickets to this concert when booked in the same transaction



St John's Smith Square  
10.00am

**Come and Sing  
Latin American Baroque**

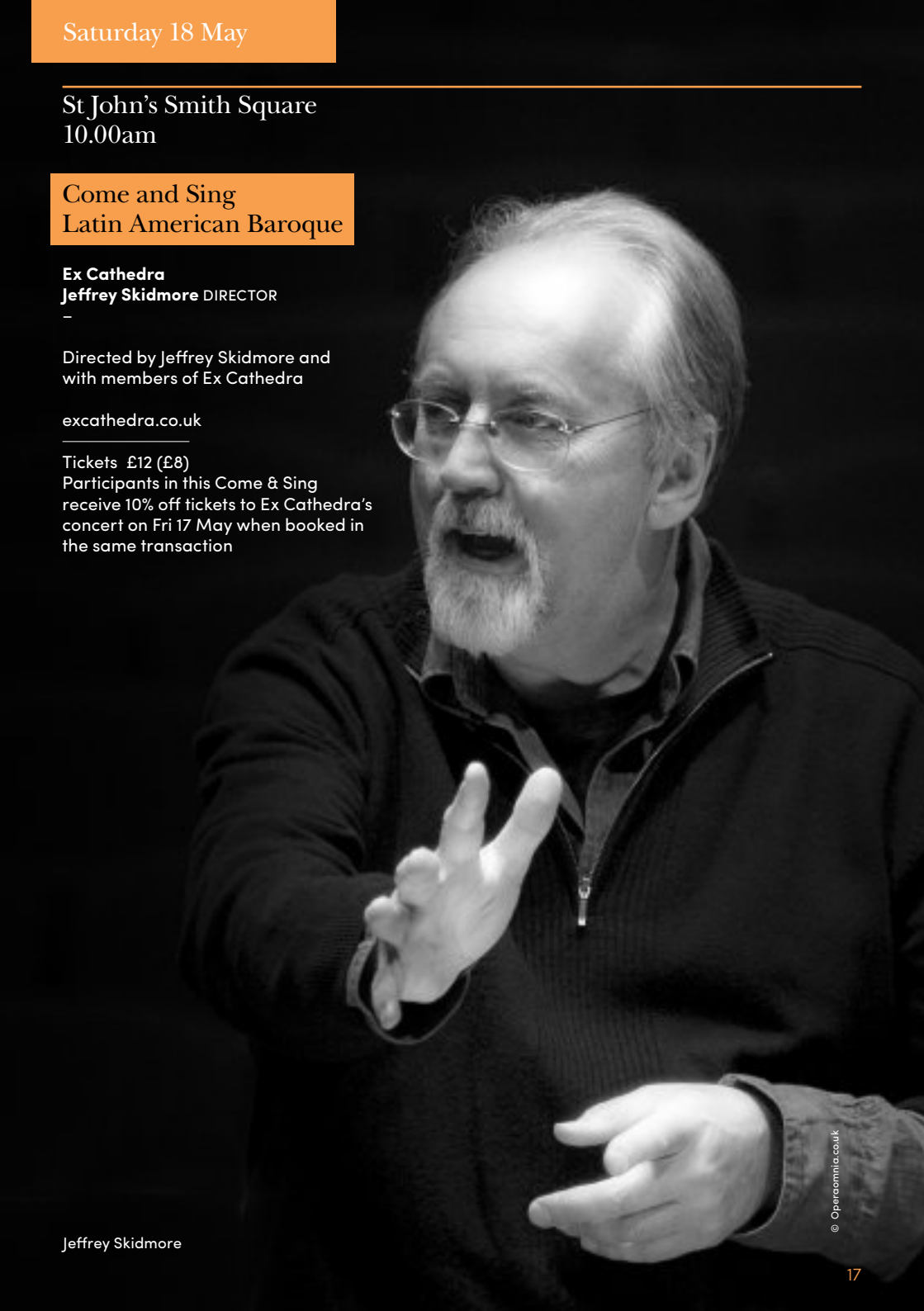
**Ex Cathedra**  
**Jeffrey Skidmore** DIRECTOR

Directed by Jeffrey Skidmore and  
with members of Ex Cathedra

[excathedra.co.uk](http://excathedra.co.uk)

Tickets £12 (£8)  
Participants in this Come & Sing  
receive 10% off tickets to Ex Cathedra's  
concert on Fri 17 May when booked in  
the same transaction

Jeffrey Skidmore



Grosvenor Chapel, South Audley Street  
3.00pm

## The Secrets of Andalusia

**Lux Musicae London**

**Roberta Diamond** SOPRANO  
**Daniel Thomson** TENOR  
**Sophie Creaner** RECORDER  
**Mirjam-Luise Muenzel** RECORDER  
**Harry Buckoke** VIOLA DA GAMBA  
**Aileen Henry** HARP  
**Toby Carr** LUTE  
**Ignacio Lusardi** FLAMENCO GUITAR  
**Ahmed Mukhtar** OUD  
 –

**The Secrets of Andalusia -  
 discovering the hidden origins of Flamenco**

The origins of flamenco are in shadow. We know its musical influences date back to Islamic Iberia or the al-Andalus era of Spain between the 8<sup>th</sup> and the 15<sup>th</sup> centuries. Yet the first mention of flamenco by name is not until 1774. What happened in these intervening centuries? Lux Musicae London collaborate with Flamenco virtuoso Ignacio Lusardi and Oud Maestro Ahmed Mukhtar to discover the music from which flamenco burst forth. Featuring Flamenco, Sephardic and Arabic music alongside Spanish composers of the late 16<sup>th</sup> to 18<sup>th</sup> centuries, the programme tells a story of the Iberian peninsula and its music, the programme weaves flamenco itself with music in which we can hear the echoes of its beginnings.

[luxmusicaelondon.com](http://luxmusicaelondon.com)

Tickets £18, YF - unreserved

LUX MUSICÆ LONDON



St John's Smith Square  
7.30pm

## Messiah

**La Nuova Musica**  
**Keri Fuge** SOPRANO  
**Tim Mead** COUNTERTENOR  
**Ben Johnson** TENOR  
**James Platt** BASS  
**David Bates** DIRECTOR  
 –

**George Frideric Handel** *Messiah*

“The music of Handel and the eternal story of *Messiah* never fails to move me. Whether you are a believer or not, Handel’s dramatic ‘wunsch’ is so compelling, you can’t help but be moved by the quality of arias and choruses. He was a master of contrast and it’s this contrast that sets up a fierce theatrical tension in *Messiah*.”

“For our performance, we have assembled a wonderful team of soloists whose poetic power and vocal brilliance will present the arias with grace and virtuosity, alongside a small but crack orchestra of the finest Baroque musicians London can offer.

“The quartet of soloists will also sing alongside our expert choir, so that we can hear a personal interpretation of the solo choral lines often full of coloratura. This will save the power of the tutti choir for specific moments, accentuating their dramatic *raison d’être*. This conceit is rooted in the late 17<sup>th</sup> century performance practice of church music in Germany, something that Handel would certainly have grown up with (look at the works of Schutz and Buxtehude, for example).

“I hope that with all the varying performance traditions that exist across the world, LNM’s reading of *Messiah* really gets to the emotional heart of this most loved oratorio – alternating personal and public expression, all serving Handel’s dramatic genius.”

© David Bates

[lanuovamusica.co.uk](http://lanuovamusica.co.uk)

Tickets £49, £38, £26, £15, YF



David Bates



La Nuova Musica

## Festival Friends

### Join the Friends of the London Festival of Baroque Music

Much Baroque music would never have been composed without the generosity of the great patrons of the era. Will you follow their example and help to realise the ambitions of one of the world's leading early music festivals?

### The difference you make

LFBM is a visionary festival that champions the highest-quality performers in the field of Baroque music.

Your support enables us to:

- Present top-quality UK and international artists
- Create intelligent theme-based programmes year after year
- Encourage new and emerging young artists in the field of Baroque music
- Present the highest quality music in some of London's most beautiful venues.

### Benefits

All supporters receive:

- Priority booking one week ahead of the general public
- An invitation to the annual reception
- A monthly e-newsletter with exclusive updates and content in the run up to the festival.

Depending on how much you want to support the Festival, additional benefits could include invitations to celebrate the launch of the Festival and to receptions hosted by the Artistic Director.

### Join us from £50 a year

[lfbm.org.uk/support-us](http://lfbm.org.uk/support-us)  
[friends@lfbm.org.uk](mailto:friends@lfbm.org.uk)



© St John's Smith Square

Le Concert Royal de la Nuit at LFBM May 2018

## Venues

### St John's Smith Square

[sjss.org.uk](http://sjss.org.uk)

Smith Square  
 London SW1P 3HA

🚇 Westminster

🚇 St James's Park



### Westminster Abbey

[westminster-abbey.org](http://westminster-abbey.org)

20 Deans Yard  
 London SW1P 3PA

🚇 Westminster

🚇 St James's Park



### Grosvenor Chapel

[grosvenorchapel.org.uk](http://grosvenorchapel.org.uk)

24 South Audley Street  
 London W1K 2PA

🚇 Bond Street

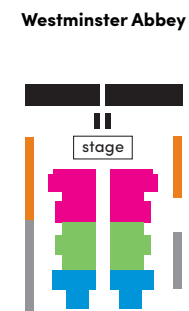
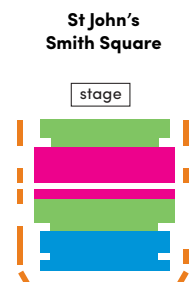
🚇 Green Park



### Ticket areas

- top price
- 2nd price
- 3rd price
- 4th price\*
- 5th price\*
- 6th price\*

\*restricted view  
 \*no view



## Booking Information

### Priority booking

Priority booking opens for Friends of London Festival of Baroque Music and Friends and Patrons of St John's Smith Square on Tuesday 15 January 2019

### General booking

General booking opens on Monday 28 January 2019

### Online (from 28 January)

[sjss.org.uk](http://sjss.org.uk)

### Telephone

020 7222 1061

### In person

Monday – Friday, 10am – 5pm  
(6pm on concert days)  
Weekends and Bank Holidays, one hour prior to concerts

### By post

Box Office, St John's Smith Square,  
London SW1P 3HA

Please make cheques payable to 'St John's Smith Square' and include an SAE

**Booking conditions** Tickets cannot be refunded, but tickets for St John's Smith Square may be exchanged for alternative dates up to 48 hours before the performance, which will incur a £2 administration fee per ticket.

### Booking fees

Telephone £2.75 per transaction,  
Online £1.75 per transaction.

**Student Offer** £5 tickets are available for full-time students for all concerts in the Festival. Please note that some concerts have limited availability for this offer and that ticket requests will be handled on a first-come, first-served basis. Tickets for this offer are available by calling the Box Office on 020 7222 1061 or in person. Proof of eligibility (student ID card) will be required on ticket collection for ALL student bookings.

**Access** Wheelchair access is available at all venues. Westminster Abbey is equipped with an induction loop system. Please advise the Box Office when booking tickets.

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## **London Festival of Baroque Music**

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Richard Heason  
Joanna Innes-Hopkins  
Dr Martin Smith

### **Festival Team**

Richard Heason – Executive & Artistic Director  
Joanna Innes-Hopkins – Operations Manager  
Kelly Etridge – Box Office Manager & Festival Friends  
Jo Carpenter – PR Consultant  
Sean Morris – Administrator  
Mary Clements – Bookkeeper  
GetStudio – Designers & Website

London Festival of Baroque Music  
Registered in England. Registered Charity no: 1160689  
c/o St John's Smith Square, London, SW1P 3HA  
020 7222 2168  
lfbm.org.uk  
info@lfbm.org.uk