

CHANDOS

Fantasia

Works for
Trumpet
& Organ

Matilda Lloyd
Richard Gowers





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Roxanna Panufnik

Fantasia

Works for Trumpet and Organ

Johann Sebastian Bach (1685 – 1750)

Toccatà and Fugue, BWV 565 (1708?) **8:26**
in D minor • in d-Moll • en ré mineur
for Organ

Arranged 2021 for Trumpet in C and Organ by William Foster

- 1 Toccatà. Adagio – Prestissimo – Prestissimo sempre **2:59**
- 2 Fugue. Allegro – Recitativo. Molto rubato; quasi cadenza – Adagissimo – Presto – Vivace – Molto adagio **5:27**

Roxanna Panufnik (b. 1968)

première recording

- 3 **Echo** (2024) **4:43**
for Trumpet in B flat, Flugelhorn in B flat, and Organ
For commissioners Matilda Lloyd and Richard Gowers,
with thanks and anticipation
♩ = 72 – Tempestuous ♩ = 60 – ♩ = 72

Johann Ludwig Krebs (1713–1780)

- 4 **Fantasia, Krebs-WV 604** (date uncertain) **4:08**
in F minor • in f-Moll • en fa mineur
for Oboe and Organ
Transcribed for Trumpet in E flat and Organ by Matilda Lloyd
Adagio non molto
- 5 **Fantasia, Krebs-WV 601** (date uncertain) **3:12**
in C major • in C-Dur • en ut majeur
for Flute / Oboe and Organ
Transcribed for Piccolo Trumpet in B flat and Organ by Matilda Lloyd
Andante

Richard Barnard (b. 1977)

première recording

- 6 **At the Borders of Sleep** (2024) **5:10**
Fantasia for Trumpet in C and Organ
I have come to the borders of sleep,
The unfathomable deep forest
'Lights Out'
Edward Thomas (1878 – 1917)
For Matilda Lloyd and Richard Gowers
Sinuous and graceful – Easing into a more relaxed tempo –
Meno mosso – Con rubato, unhurried – Tranquillo, a little slower –
Lento

Johann Pachelbel (1653 – 1706)

- 7 **Fugue, P 131** (date uncertain) **1:59**
in C major • in C-Dur • en ut majeur
for Organ
Arranged for Trumpet in D and Organ by Richard Gowers
[]

Johann Sebastian Bach

- 8 **Adagio, BWV 564** (1708 – 17) **3:04**
in A minor • in a-Moll • en la mineur
from Toccata, Adagio, and Fugue
in C major • in C-Dur • en ut majeur
for Organ
Arranged for Trumpet in D and Organ by Richard Gowers

Deborah Pritchard (b. 1977)

première recording



Light Enkindled (2024)

5:59

for Trumpet in C and Organ
on the Theme of Fantasia

'I am come to send fire on the earth.'

Luke 12: 49 (KJV)

For Matilda Lloyd and Richard Gowers

Burgeoning – Poco più mosso – Floating – Strong –
Mysterious (Tempo I) – Poco più mosso – Floating –
Più mosso, bright – Meno mosso, dreamlike

Giovanni Battista Martini (1706 – 1784)

Sonata al' Postcommunio (date uncertain) **3:12**

in D major • in D-Dur • en ré mineur

for Organ

Transcribed, Adapted, and Arranged c. 1970 for Piccolo Trumpet in A and Organ by Marie-Claire Alain (1926 – 2013)

- | | | | |
|-----------|---|-------------------------|------|
| 10 | 1 | Introduction (Moderato) | 0:21 |
| 11 | 2 | Allegro | 2:51 |

Largo (date uncertain) **3:59**

in D major • in D-Dur • en ré mineur

for Organ

Transcribed and Arranged c. 1971 for Piccolo Trumpet in A and Organ by Marie-Claire Alain

Toccata (date uncertain) **2:12**

in D major • in D-Dur • en ré mineur

for Organ

Transcribed, Adapted, and Realised c. 1970 for Piccolo Trumpet in A and Organ by Marie-Claire Alain

Allegro

Owain Park (b. 1993)

première recording

14 **Warm, hazy rain** (2024) 7:22
for Flugelhorn in B flat and Organ

'When writing this piece,
I had in my mind a person in transit
during the summer months,
perhaps gazing out of a train window
or reminiscing about a leisurely bicycle ride
through warm, misty country lanes.'

Composer's note

For Matilda Lloyd and Richard Gowers

With momentum

Johann Sebastian Bach

15 **Fantasia, BWV 562** (1743 – 45?) 4:46
in C minor • in c-Moll • en ut mineur
for Organ

Arranged for Trumpet in E flat and Organ by Richard Gowers

[]

TT 59:12

Matilda Lloyd trumpets • flugelhorn

Richard Gowers organ

Fantasia: Works for Trumpet and Organ

Introduction

This album of music for trumpet and organ, a collaboration between long-standing friends and colleagues, explores the idea of 'fantasia' through the repertoire of the seventeenth and eighteenth centuries (all re-arranged for this modern combination) alongside four new pieces specially commissioned for the project, which represent contemporary takes on this old musical idea. The fantasia emerged in the sixteenth century as a type of instrumental composition the form and invention of which sprang, according to the Renaissance writer and composer Luis de Milán, 'solely from the fantasy and skill' of the composer. Since then, it has remained impossible to pin down in terms of general characteristics what a fantasia is, even as it has remained popular with composers looking to free themselves from the bonds of stricter forms. Writing a fantasia often implied improvisation, and although all the pieces on this album are notated, lots of them have this sense of spontaneity and spur-of-the-moment inventiveness. In the eighteenth century, when most of the present pieces were written, fantasias often came to include

contrapuntal sections – even full fugues – and this can be seen in the pieces by J.S. Bach and Johann Pachelbel.

Bach: Toccata and Fugue in D minor

The album begins with Johann Sebastian Bach (1685 – 1750), and indeed with one of the most famous openings in all classical music, eclipsed only perhaps by that of Beethoven's Fifth Symphony. The Toccata and Fugue in D minor may not even be by Bach, may not have originated as an organ piece at all, and became universally famous through the bombastic orchestral transcription used in the 1940 Disney film *Fantasia*. So it is ripe for another arrangement, in this case by William Foster, at the request of Matilda Lloyd. The arresting declamatory opening is shared between the instruments, and the figuration that follows is virtuosic in the extreme. The fugue is fast, the main theme democratically shared out, and includes a passage for the organ pedals alone.

Bach: Fantasia in C minor

The recital is bookended with more Bach, the Fantasia in C minor, arranged by Richard

Gowers. This has an opening gesture very similar to that of the Toccata and Fugue but is generally more sombre than the lively busyness of that piece. It is unified by three separate passages in which the organ pedals sustain a low C while the harmony changes over the top of it – an often quite dense and complex chromatic harmony.

Bach: Adagio in A minor

There is also Bach in the middle of the programme, the *Adagio* in A minor, also arranged by Richard Gowers from an organ original, written during Bach's early years in Weimar. This is a beautiful and highly decorated melody over a steadily treading bassline similar in some ways to the 'Air on the G string'. The stately dotted rhythms of the melody, mostly high in the trumpet's range, give the music a moving dignity and poise.

New commissions

The album features four new pieces, all commissioned by Matilda Lloyd for the project. She asked the composers to work with the idea of 'fantasia' but to take it in any direction they wanted, without a strict brief. The pieces are different from one another, but all tend to explore the quieter, dreamy aspect of the form, rather than the dramatic

rhetoric and strict counterpoint of Bach's approach to it.

Panufnik: Echo

The *œuvre* of Roxanna Panufnik (b. 1968) ranges across the spectrum from liturgical sacred music to large-scale pieces for orchestra, but *Echo* is her first piece for solo trumpet. The solo part sets a poem by Christina Rossetti as if vocally – indeed, the text appears in the score above notes in the trumpet line. In this way the rhythm and sense of the words provide the basis for the rhythm and the contours of the solo line, and structure the piece according to the three stanzas. The poem, of the same title, beginning 'Come to me in the silence of the night', speaks of reaching for the elusive presence of a lost loved one within a dream, giving expression to the pleasure of recalling happier times but also to the pain of 'thirsting longing eyes' that 'watch the slow door'. The harmonic world is suitably bittersweet, the organ quietly supporting – and sometimes questioning or contradicting – the trumpet. The first stanza is mostly low in tessitura but the middle section, more impassioned, contains leaps into the upper register. In the final stanza the trumpet plays repeated notes, marked to be performed 'as echoes', which reflects the resonances of Rossetti's poem.

Krebs: Fantasias

Johann Ludwig Krebs (1713 – 1780) was a student of J.S. Bach and, like him, a highly proficient organist. Stylistically his music is similar to Bach's, but he had the misfortune to be writing it at a time when fashion was moving on to the *galant* style epitomised by C.P.E. Bach, so Krebs struggled financially throughout his life. He did, however, leave a rich catalogue of works, mostly only published much later, of which the Fantasia in F minor is perhaps the best known. Written for oboe and organ, it translates perfectly to trumpet, a contrapuntal organ part supporting the ornamented melody. The Fantasia in C major, originally for flute, is more buoyant, its lighter organ scoring and rapid runs in the trumpet giving it a happy-go-lucky air.

Barnard: At the Borders of Sleep

Richard Barnard (b. 1977) has written for Matilda Lloyd previously, the piece *Aura*, for her alongside The Gesualdo Six, the ensemble founded by Owain Park – who also features as a composer on this disc. In that piece the trumpet blends with the vocal timbres, and Barnard, in his new work, for Matilda and Richard Gowers, *At the Borders of Sleep*, aimed 'to achieve that song-like lyricism' in a purely instrumental context,

inspired by the moment of entering a dream state as one falls asleep, when reality shifts and thoughts become warped and surreal; the impossible seems normal.

Barnard was also keen to investigate the relationship between the trumpet and the organ: sometimes the latter serves purely as accompaniment, sometimes it has solo passages which explore both the upper and very low range of the instrument, and there are passages that use cluster-type chords – chords in which bunches of adjacent notes are played together.

Meanwhile the trumpet starts by being played conventionally, at the beginning a sinuous melody full of metrical unpredictability. But as the piece progresses, Lloyd is called on to use first a Harmon mute, which gives a piquant edge to the sound, and then, in the final section, a wah-wah mute, which she uses to produce different vowel-like sounds, controlled by the shape of her left hand. In this coda the music stills to almost nothing, the trumpet playing lazy repeated notes which almost seem to speak, while the organ is reduced to pairs of neighbouring notes, sustained and fading away to silence.

Pachelbel: Fugue in C

Johann Pachelbel (1653 – 1706), cursed to



Jon Rowley Photography

Richard Barnard



Keyleigh Allenby

Deborah Pritchard

be known for all time as the composer of nothing more than a ubiquitous canon, was a significant figure as both composer and organist in the generation before Bach. The Fugue in C, arranged by Richard Gowers from a keyboard original, is straightforward and direct, a lively palate-cleanser among more serious and weighty music. The main tune has a distinctive repeated-note figure, which is rather easier to play on the trumpet than the organ, and the three-part texture (the organ pedals are not employed) is mainly in the higher organ range, which gives the piece a carefree nonchalance.

Pritchard: Light Enkindled

The work of the composer Deborah Pritchard (b. 1977) is heavily influenced by her experience of synaesthesia, which has led her to collaborate with visual artists including Maggi Hambling, Hughie O'Donoghue, and the Icelandic sculptor Steinunn Þórarinsdóttir, as well as using painting herself as part of her creative process. She sees in her synaesthesia a dreamlike quality, which ties into the unpredictable world of many fantasias, including her own floating and skittering *Light Enkindled*.

The piece starts with a sustained D on the organ, the seed from which the trumpet's melody begins to grow: at first through a slow

tune emphasising the interval of the fourth, before extending out into virtuosic flourishes, sometimes smooth and flowing, sometimes detached and insistent. The trumpet is muted at first, its sound (in the composer's own words) 'as if like distant light, gradually building in intensity', the organ picking out and sustaining the trumpet notes in a web of resonance. In Pritchard's synaesthetic experience, the opening fourth-based intervals are 'cold', transforming to 'warmer' thirds and seconds. The score is headed with a quotation from St Luke – 'I am come to send fire on the earth' – and the simple light of the opening is 'enkindled' to become, in D.H. Lawrence's description, like 'bonfires green'. This is depicted by a delicate, filigree-like song which is a moment of transient beauty within the piece. Pritchard describes how the organ is finally 'set alight' towards the end, followed by the trumpet 'heralding the light of the future' as it glides into eternity on a lonely C sharp. *Light Enkindled* is not only filled with light and colour, but also memory, landscape, and resonance: an ethereal fantasia of sound-colour.

Martini: Sonata; Largo; Toccata

After Pritchard's exploration of light, we have three short pieces by Giovanni Battista Martini (1706 – 1784), all arranged by Marie-Claire Alain from original works for organ. Martini, a

close contemporary of Krebs, was an Italian Franciscan friar and church musician in Bologna. The *Sonata al' Postcommunio* is an example of his music for chapel use, for which Matilda Lloyd employs the bright and vibrant piccolo trumpet (in all, she uses five different trumpets on this recording). The *Largo* has a serene nobility and poise while the Toccata is a short and sparkling showpiece for trumpet and organ alike.

Park: Warm, hazy rain

Owain Park (b. 1993) enjoys a varied career as singer, conductor, and composer, having started out as an organist at Trinity College, Cambridge. He founded the vocal ensemble The Gesualdo Six, with whom he tours extensively, and he works with the BBC Singers as Principal Guest Conductor. As composer he has written predominantly for choirs, but also for his own instrument, the organ – but not, till now, for solo brass.

Warm, hazy rain explores the mellow, fragile timbre of the flugelhorn in a piece that is a million miles away from Martini's musical fireworks. Park describes how he has in mind

a person in transit during the summer months, perhaps gazing out of a train window or reminiscing about a leisurely bicycle ride through warm, misty country lanes.

There is a delightful aimlessness about the music, which does not really change or develop through its course. Instead, a quasi-improvised melody, mostly in long but irregular notes, is projected onto an organ part which circles round a particular harmonic 'zone' for a while before it morphs into another. The dynamic is quiet throughout – there are no outbursts or climaxes, just a steady progression through a gently undulating harmonic landscape.

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A note by the soloist

Welcome to our world of *Fantasia* – an imaginative exploration of the long-established combination of trumpet and organ. Featuring five types of trumpet in seven different keys and the newly refurbished organ of the Abbey Church at Waltham Abbey, this album explores a myriad of sounds that will ignite the imagination and enchant the ear!

The starting point for this project is J.S. Bach's renowned Toccata and Fugue in D minor. As a teenager, I attended Junior Guildhall on Saturdays and performed a brass quintet arrangement of this piece – an exhilarating experience that planted the seed for this trumpet and organ arrangement many



© Helena Cooke Photography

Owain Park

years later. Two contrasting works by Bach, beginning with similar ornamented gestures, provide a musical frame for the album.

Much of the existing baroque repertoire for trumpet and organ features the piccolo trumpet, the sparkling tone of which is ideally suited to the virtuosic fireworks of two works by Martini, his Toccata and the Introduction and *Allegro* that make up his *Sonata al' Postcommunio*. Turning to the more improvisatory and ornamental side of the *fantasia* concept, we explore works by Johann Ludwig Krebs and Bach that encourage the trumpet's lyrical, expressive voice. A particular favourite of mine is Krebs's Fantasia in F minor, originally written for oboe and organ.

Interwoven amongst these baroque masterpieces are four brand-new works commissioned specially for the album from British composers, offering contemporary reflections on the idea of *fantasia* and drawing inspiration from poetry, landscapes, dreams, and light. It is incredibly personal to be involved in a work throughout its entire process of creation: from conception to compositional drafts, via rehearsal to performance, and finally to making its world première recording. This has been even more special given my long relationships with the composers involved. I studied at Trinity College, Cambridge with Owain Park, recorded Deborah Pritchard's

Seven Halts on the Somme in 2018, and commissioned *Aura* from Richard Barnard for my collaborative programme 'Radiant Dawn' with the vocal consort The Gesualdo Six. After admiring the works of the Coronation composer Roxanna Panufnik for many years, I am very proud to introduce *Echo*, which she wrote for this album.

Recording *Fantasia* was an absolute joy. It is always a pleasure to make music with my great friend and duo partner Richard Gowers, whom I met studying music at Cambridge over a decade ago. Most of the time it was just four of us in the Abbey Church – Richard, Adrian (producer), Alex (engineer), and I – which made the whole process feel incredibly intimate. Without the pressure of a larger ensemble's strict session timings, we had the freedom to experiment and refine, and to extract every nuance from the music. In that space, recording *Fantasia* became a journey of exploration and of imagination – one that I hope you will also experience and enjoy as you listen to it.

© 2025 Matilda Lloyd

A note by the organist

This album is a milestone in the journey of Matilda and my duo partnership, which has now lasted over a decade. *Fantasia* combines baroque works of various levels of familiarity

with four new pieces, each of which interprets the title word differently from the others. Of the baroque works, none was originally composed for trumpet and organ; you will hear how important the technical facility of the modern trumpet is for the level of nuance and ornamentation needed to execute some of the music. In the spirit of that era's flexibility over arrangements and alternative scoring of melodic lines, we have sometimes freely taken parts written for wind instruments, or simply the solo right hand part of an organ piece, and given them to the trumpet.

Will Foster's arrangement of the famous Toccata and Fugue in D minor is more imaginative. The improvisatory texture of the Toccata, containing many (and unusual) unison lines, offers the arranger choices of when to let the trumpet take the line and when to allow the organ to retain material. The Fugue poses a complex challenge, as at several moments the top voice, which might naturally be given to the trumpet, is not the most important musical line and risks overexposure by the trumpet. Will's tweaks and choices work remarkably well.

Bach's *Adagio* in A minor is easier to distribute, the trumpet taking the beautiful ornamented melody line that is typically played on a separate organ manual. In the Fantasia in C minor the trumpet fits into an *organo pleno* registration to great effect.

We were lucky to be able to use the new organ of the Abbey Church at Waltham Abbey for the recording. On a practical level, its placement high at the west end allowed for separate microphone placement well out of the way of Matilda, and meant that she and I had close visual contact. On a coloristic level this organ afforded all sorts of possibilities for sound combinations and solo lines, including a wide range of strings, reeds, and mutation stops. These were particularly useful in the commissions, which were written with this instrument in mind. The final section of Richard Barnard's *At the Borders of Sleep* even includes a moment when a single note is held while registration changes on that note: a trumpet, an oboe, a viola.

As the combination of trumpet and organ attracts interest, we hope that this album will do justice to a unique and enticing sound world that brings together five different trumpets, a new organ, the ancient acoustics of the Church at Waltham Abbey, and the sound engineering of Chandos Records. If our efforts should please the listener, and perhaps inspire trumpeters and organists to work together, or composers to write for that pairing, that would be a very good thing indeed!

© 2025 Richard Gowers

Hailed as 'remarkable' by *The Daily Telegraph*, the trumpeter **Matilda Lloyd** captivates audiences with her artistry, communication, and musicality. *Casta Diva*, her début album for Chandos Records, was made Recording of the Month by the magazine *BBC Music* in June 2023, earning a five-star review which described it as an 'album full of delights... Lloyd plays with intense expression and immense warmth'. In June 2024, with the Britten Sinfonia at the Aldeburgh Festival, she premièred a new concerto, *LUCK*, written specially for her by Robin Haigh. In the 2024 / 25 season, she was a European Concert Halls Organisation (ECHO) Rising Star, giving eighteen recitals on Europe's most prestigious stages, including the Concertgebouw, Amsterdam, Wiener Musikverein, Elbphilharmonie Hamburg, and Philharmonie de Paris. November 2024 saw the release of her second Chandos album, *Resonance*, which included a recording of Weinberg's Trumpet Concerto with the London Symphony Orchestra under Lee Reynolds. She was invited to launch the album with a performance of this concerto in Szczecin, Poland. She returned to the UK to perform the Trumpet Concerto by Sir Richard Rodney Bennett at the Royal College of Music, in Manchester.

Born in 1995, she graduated with a First Class degree in Music from the University of

Cambridge in 2017 and received a Master's Degree (DipRAM) from the Royal Academy of Music in 2019. She went on to study for two years with Håkan Hardenberger, at Musikhögskolan i Malmö. She won the BBC Young Musician of the Year Brass Final in 2014, and in 2016 made her début at the BBC Proms with the BBC Philharmonic Orchestra under Alpesh Chauhan. The following year, her triumph at the Eric Aubier International Trumpet Competition, in Rouen, France, led to many engagements on the continent. Recent career highlights include concerto appearances with the Estonian National Symphony Orchestra, Orchestre national de Lille, BBC Scottish Symphony Orchestra, Ulster Orchestra, Oulu Sinfonia, Malmö SymfoniOrkester, Südwestdeutsche Philharmonie Konstanz, Orchestra del Teatro di San Carlo, Naples, and Deutsche Radio Philharmonie Saarbrücken Kaiserslautern. Passionate about music education and wellbeing, she gives regular master-classes and talks and is a London Mozart Players Education Ambassador and a Mentor for Future Talent. She spent a week in Uganda as the Ambassador for Brass for Africa, learning about the ways in which the charity uses music as a tool for social change in Sub-Saharan Africa. Matilda Lloyd is a Yamaha Artist.

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Born in Cambridge, where he was a chorister in the Choir of King's College and sang the notorious 'Once in Royal David's City' solo at the 2007 broadcast of the Festival of Nine Lessons and Carols, **Richard Gowers** was organ scholar at King's in 2014 – 17 and graduated from the University of Cambridge with a starred first class degree in Music. He received a scholarship to study Piano Accompaniment at the Royal Academy of Music and was awarded the Song Prize of the Schubert Institute UK at the 2019 Leeds Lieder Festival. He has served as an organist at a number of London churches, including the Chapel of the Old Royal Naval College, in Greenwich, and St Saviour's Church, Pimlico. He was named the twelfth Director of Music at St George's, Hanover Square, Handel's church in London, in 2023 and in 2025 led its 300th anniversary celebrations. In the same year he assumed the role of Principal Conductor of the London Handel

Orchestra. He has appeared in concert all over the world, making his début with the Berliner Philharmoniker in 2024 curating a brass and organ concert, after which he was immediately invited for a return engagement. He has also appeared as a soloist with top UK orchestras, including the London Symphony Orchestra, Philharmonia Orchestra, London Philharmonic Orchestra, and Ulster Orchestra. *Gramophone* named his critically acclaimed 2018 recording of Messiaen's *La Nativité du Seigneur* an 'Editor's Choice', praising him for his 'tremendously focused and intensely cerebral playing... [which conveys] the fundamental musicality of the work'. He has frequently appeared live on BBC Radio 3, as well as on Radio 4, Classic FM, and BBC Television. Based in London, Richard Gowers combines performing with teaching at the University of Cambridge and the Royal Academy of Music, where he was made an Associate (ARAM) in 2024.

Echo

Come to me in the silence of the night;
 Come in the speaking silence of a dream;
Come with soft rounded cheeks and eyes as bright
 As sunlight on a stream;
 Come back in tears,
O memory, hope, love of finished years.

Oh dream how sweet, too sweet, too bitter sweet,
 Whose wakening should have been in Paradise,
Where souls brimfull of love abide and meet;
 Where thirsting longing eyes
 Watch the slow door
That opening, letting in, lets out no more.

Yet come to me in dreams, that I may live
 My very life again tho' cold in death:
Come back to me in dreams, that I may give
 Pulse for pulse, breath for breath:
 Speak low, lean low,
As long ago, my love, how long ago.

(1854)

Christina Rossetti (1830 – 1894)

Also available



Resonance
CHSA 5339

Also available



Casta Diva
CHSA 5321

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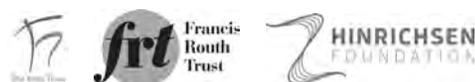
The Chandos policy of being at the forefront of technology is now further advanced by the use of 24-bit / 96 kHz recording. In order to reproduce the original waveform as closely as possible we use 24-bit, as it has a dynamic range that is up to 48 dB greater and up to 256 times the resolution of standard 16-bit recordings. Recording at the 44.1 kHz sample rate, the highest frequencies generated will be around 22 kHz. That is 2 kHz higher than can be heard by the typical human with excellent hearing. However, we use the 96 kHz sample rate, which will translate into the potentially highest frequency of 48 kHz. The theory is that, even though we do not hear it, audio energy exists, and it has an effect on the lower frequencies which we do hear, the higher sample rate thereby reproducing a better sound.

Microphones

Thuresson: CM 402
Schoeps: MK22 / V4 U
B&K: 4006
CM 402 microphones are hand built by the designer, Jörgen Thuresson, in Sweden.

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The performers during the recording sessions

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Fantasia

Works for Trumpet and Organ

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| JOHANN SEBASTIAN BACH (1685 – 1750) | | |
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| ROXANNA PANUFNIK (b. 1968) | | |
| <i>première recording</i> | | |
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| <i>première recording</i> | | |
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| GIOVANNI BATTISTA MARTINI (1706 – 1784) | | |
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| | | TT 59:12 |
| MATILDA LLOYD | | |
| trumpets · flugelhorn | | |
| RICHARD GOWERS | | |
| organ | | |

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