

# BELSIZE BAROQUE

Director: Matthew Truscott



## The Chase and the Chamber

Saturday 30 November 2013  
Grosvenor Chapel, Mayfair, London



This concert features some of the very finest works produced in the soundworld shared by composers of the late Baroque. In them you can hear the contrast between the bracing open-air world of the aristocratic hunt (the ‘Chase’) and the refined music-making of the smaller interior space (the ‘Chamber’) – often within the confines of a single work, as in Bach’s first Brandenburg concerto. You can also hear the interplay between the elegant French style (the suite, consisting of overture and a sequence of dance numbers) and the more overtly virtuosic Italian concerto idiom. Connoisseurs of the latter can spot the difference between the Corelli concerto layout (lots of different movements, some with dance elements) and the Vivaldi model (three movements: fast–slow–fast). And that, in our programme, all produced by composers who were neither French nor Italian!

### **Georg Philipp Telemann (1681–1767) Suite in D major for three oboes and strings TWV55: D15**

*Overture – Prelude tres vite – Gigue – Menuet 1 & 2 – Harlequinade – Loure – Rondeau – Rejouissance*

Telemann’s Suite in D for three oboes and strings has the out-of-doors pastoral charm conjured up by this array of instruments, but does so in the thoroughly French guise admired by the German courts and bourgeoisie. A French overture heralds a sequence of dance movements demonstrating Telemann’s enviable lucidity, craftsmanship and command of instrumental colour.

### **Johann Sebastian Bach (1685–1750) Violin Concerto in A minor BWV 1041**

*(Allegro) – Andante – Allegro assai*

The A minor violin concerto is one of Bach’s two surviving concertos in their original form for that instrument. Bach follows Vivaldi’s three-movement fast–slow–fast format, and the slow movement outdoes his model, to weave a mesmerising spell of sound over a repeating *ostinato* bass line. The last movement features some spectacular *bariolage* writing for the violin (arpeggio-like cascades of notes round a central static note, often an open string).

## **George Frideric Handel (1685–1759) Concerto Grosso Op. 6, No. 7 in B flat major**

*Largo – Allegro – Largo – Andante – Hornpipe*

After a disastrous season in 1737 for his operatic ventures, and a sort of physical and mental breakdown for the composer, Handel turned his attention away from Italian opera to set sacred and secular texts in English. He composed his twelve Concerti Grossi Opus 6 to be played during the intervals of his oratorios and masques, as a deliberate feature to attract audiences. The format he adopted and embellished pays homage to that of Corelli's concertos and it is probably no accident that he had them published as his Opus 6, since that was the opus number of Corelli's most famous set. Handel's Op. 6, No. 7 is the only one to be written throughout for the full band, with no solo episodes for a *concertino* group. The introductory Largo leads to an Allegro fugue on a single note, repeated in different rhythmic patterns, a compositional *tour de force* that few but Handel could have carried off so successfully.

## **Johann Sebastian Bach Brandenburg Concerto No. 1 in F major BWV 1046**

*(Allegro) – Adagio – Allegro – Menuet and Trio 1, Polonaise and Trio 2*

The first movement of Brandenburg Concerto No. 1 positively overflows with the bustle of a courtly hunt assembly (the horns' motifs at the beginning are authentic hunting calls). That for Bach this was a defining picture of secular magnificence seems to be borne out by his use of it as the opening movement of his series of six concertos dedicated to the Margrave of Brandenburg, and also by the fact that he later chose it to be the opening number of Cantata 52: *Falsche Welt, dir trau ich nicht* ('False world, I do not trust you'), in which the deceitful nature of the outside world is contrasted with the rewards of spiritual contemplation. In this concerto the rumbustious first movement – founded on the competition between three instrumental groupings of strings, three oboes and bassoon, and two horns – is followed immediately by a tender and intimate trio for oboe, violin and bass. The work ends with a series of festive dances in which the rustic element is never far way.

Belsize Baroque would like to thank Lord and Lady Sumption, whose generosity has made tonight's concert possible.

**Matthew Truscott** studied at the Royal Academy of Music in London, the Koninklijk Conservatorium in The Hague and in Bloomington, Indiana, where his teachers were Erich Gruenberg, Simon Standage, Vera Beths and Mauricio Fucs. He now shares his time between period instrument performance and ‘modern’ chamber music, appearing with some of the finest musicians in both fields.

As a soloist and director, Matthew has appeared with the Orchestra of the Age of Enlightenment at the Concertgebouw Amsterdam, Konzerthaus Vienna and London’s Queen Elizabeth Hall, as well as with Retrospect, The King’s Consort and Florilegium at the Wigmore Hall on numerous occasions.

One of the leaders of the Orchestra of the Age of Enlightenment, other engagements as concertmaster have included projects with The English Concert, the Mahler Chamber Orchestra, the Netherlands Chamber Orchestra, English National Opera, Dutch National Opera, The King’s Consort and le Concert d’Astrée. He is leader of St James’s Baroque, the Classical Opera Company and the Magdalena Consort. Next season he will guest lead the Budapest Festival Orchestra in programmes of 18th century repertoire.

Recent recordings have included a complete set of Purcell trio sonatas with Retrospect Trio, as well as one of J S Bach chamber music with Trevor Pinnock, Jonathan Manson and Emmanuel Pahud.

Matthew teaches baroque violin at the Royal Academy of Music in London.

Matthew performs on a Jacob Stainer violin from 1656, acquired with the help of the Stradivari Trust.

In the Brandenburg Concerto, Matthew will be playing a piccolo violin made in 1725 by John Barrett in London, kindly loaned by the Royal Academy Music from their Becket Collection.

**Martin Lawrence** was born in Cumbria and studied physics at the University of York before pursuing a career playing the horn. He has been second horn in the Orchestra of the Age of Enlightenment since 1995 and also plays with the English Baroque Soloists, Academy of Ancient Music, Orchestre Revolutionnaire et Romantique, English Concert and all the other London-based period instrument orchestras. Recently he has also been in demand abroad, performing with the Australian Chamber

Orchestra, Orchestre des Champs Elysees, Il Giardino Armonico, Concerto Köln and Concerto Copenhagen. This does not stop him from pursuing other areas such as symphonic and contemporary music, improvisation, music education and massage. He is married to violinist Jo Lawrence and they have two children.

**Annette Cox** is a student at the Zurich Conservatoire and is also participating in the Orchestra of the Age of Enlightenment student scheme.

## **Belsize Baroque**

### **First violins**

Matthew Truscott  
Judy Taylor  
Emily Hale  
Adelia Myslov  
Sally Heath  
Michael Mullen  
Catherine Wyatt

### **Second violins**

John Bowker  
Luke Fowler  
Chris Cuninghame  
Emma Paton-Philip  
Maria Jose Pinilla

### **Violas**

Jane MacSween  
Stephen Cheek  
Simon Hill  
Andrew Spencer

### **Cellos**

Corrina Connor  
Mark Walkem  
Andrew Welsh

### **Violone**

Paul Ratcliffe

### **Theorboes**

Quentin Miller  
James Bramley

### **Harpsichord**

Christine Thornton

### **Oboes**

Susan Cooksley  
Joanne Houghton  
Patrycja Lesnik

### **Bassoon**

Hilary Ougham

### **Horns**

Martin Lawrence  
Annette Cox

# BELSIZE BAROQUE

## ADRIAN BUTTERFIELD

### Ebb and Flow

Telemann: Water Music Overture in C Major  
Leclair: Violin Concerto in A Major, Op. 7, No. 6  
Locatelli: Introduzione Teatrale in G Major, Op. 4, No. 4  
Rameau: Suite from *Nais*

Saturday 18 January 2014, 7.30 p.m.  
Grosvenor Chapel, 24 South Audley Street, Mayfair, London, W1K 2PA  
Tickets: £12 at the door (reservations: [mail@belsizebaroque.org.uk](mailto:mail@belsizebaroque.org.uk))

[www.belsizebaroque.org.uk](http://www.belsizebaroque.org.uk)



Formed in 2002, **Belsize Baroque** is one of the leading amateur baroque orchestras. It comprises young professionals, students and committed amateurs. The orchestra performs on period instruments in an historically informed style. It collaborates regularly with leading baroque directors to give orchestral performances as well as working with choral groups. The orchestra showcases the talents of music college students and young professional musicians, providing these players with the opportunity to perform with top directors.

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We are also on Facebook and Twitter (@Belsize\_Baroque).

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