

# BELSIZE BAROQUE

Director: Adrian Butterfield

## Baroque Boom and Bust

Sunday 4 October 2015, 6.30 pm

St Peter's, Belsize Square, Belsize Park, London NW3 4BJ



## Programme

**Jan Dismas Zelenka (1679–1745)** Sinfonia from *Il Diamante*,  
ZWV 177

**Johann Sebastian Bach (1685–1750)** Concerto for Three Violins  
and Orchestra in D, BWV 1064R

### *Interval*

**Johann Sebastian Bach** Sinfonia in F, BWV 1046R

**Georg Phillip Telemann (1681–1767)** *La Bourse*, TWV 55: B11

**Jan Dismas Zelenka (1679–1745)** Sinfonia from *Il Diamante*,  
ZWV 177

Few Baroque courts were served by an orchestra as lavish or brilliant as that of Dresden. And no musical expense was spared to celebrate the marriage of the Polish nobleman Georg Ignatius Lubomirski and the German baroness Joanna Stein in 1737. Both held positions at the Dresden court, which Zelenka served for several decades without ever achieving the top musical jobs this gifted and original Bohemian composer surely deserved. His coruscating *Il Diamante* score, faceted with its sparkling flutes and oboes and richly sonorous horns, graphically depicts the diamond that, in the serenade, the goddess Juno accepts from the Earth in order to present to the couple for their nuptials; and it is astonishingly exuberant even for Zelenka, who is perhaps better known today for his contrapuntal intricacy and chromatic twists of harmony.

**Johann Sebastian Bach (1685–1750)** Concerto for Three Violins  
and Orchestra in D, BWV 1064R

*Allegro – Adagio – Allegro*

Attentive listeners will spot this as a reconstruction of Bach's Concerto for Three Harpsichords in C Major (BWV 1064). There is a strong suspicion that all Bach's works that have come down to us as harpsichord concertos had their original guise as concertos for other instruments – so, with Vivaldi's concertos for three violins serving as a model, this is a good guess as to what an earlier version of BWV 1064 would have sounded like. It is sobering to reflect that, as computed by current Bach scholarship, more than 200 of Bach's works from his Weimar years (1708–1717)



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are lost, and from his time at Cöthen (1717–1723), where his main task was to produce instrumental music, less than 20% has survived. We are getting used to the idea that, even for towering masterpieces such as the B Minor Mass, Bach would turn to earlier works as a resource to be quarried, honed and reinvented for new purposes. Like the diamond in Zelenka's Sinfonia, an earlier work which for all the composer knew would never again be performed, it was a treasured resource to be remounted and repolished to suit a new purpose.

### *Interval*

## **Johann Sebastian Bach** Sinfonia in F, BWV 1046R

*(No tempo indication) – Adagio – Menuetto and Trios I and II*

Another example of Bach the great recycler: this is an early version of the first Brandenburg Concerto, which uses it as the basis for its first, second and fourth movements. Bach was to put it into service a few years later too for the opening Sinfonia of Cantata 52, *Falsche Welt, dir trau' ich nicht* ('False World, I do not trust you') – where Bach seems to have used the piece to conjure up a world of pomp and glitter evoked by the three oboes and two horns (but not the solo violin part which appears only in the Brandenburg version). There is increasing evidence that Bach drew on his early Sinfonias not only for recycling into the cantatas he put together for his Leipzig cycles, but also for remodelling into the concertos he required for visiting virtuosos and instrumental evenings at the Collegium Musicum.

## **Georg Phillip Telemann (1681–1767)** *La Bourse*, TWV 55: B11

*Ouverture – Le Répos Interrompu* ('Interrupted Rest') – *La Guerre et le Paix* ('War and Peace') – *Les Vainqueurs Vaincus* ('The Conquerors Conquered') – *La Solitude Associée* ('Shared Solitude') – *L'Espérance de Mississippi* ('Hopes of the Mississippi')

From 1712 to 1721, Telemann lived, literally, above the Stock Exchange in Frankfurt. It has been assumed that Frankfurt businessmen commissioned this piece. The reference to Mississippi shows it to have been written about 1720, when Paris's Mississippi Company, investing in Louisiana, rivalled London's South Sea Company. Bust followed boom in both cases, and Telemann's score reflects the aspirations and disappointments of the Baroque speculator. That is the story; while it is a shame to spoil it, others point out that the title of *La Bourse* was first given to the work by a 20th century editor and that Telemann's titles for the movements could as well refer to the ups and downs of international relations as to the vagaries of stocks and shares.

*Programme notes by Norman MacSween  
Photography by Antanas Martinkus*

**Adrian Butterfield** is a violinist, director and conductor who specialises in performing music from 1600–1900 on period instruments. He is Musical Director of the Tilford Bach Society and Associate Director of the London Handel Festival and regularly directs the London Handel Orchestra and Players as well as working as a guest soloist and director in Europe and North America with modern and period ensembles.

The London Handel Players perform regularly at the Wigmore Hall and throughout Europe and North America and made their debut at Carnegie Hall in 2014. The Revolutionary Drawing Room specialises in classical and romantic music on period instruments and has also performed in North America and Europe. A new recording of quartets by Haydn, Mozart, Vanhal and Dittersdorf has been released by RDR to coincide with their 25th anniversary in 2015. Other recent CD releases include Mozart's Clarinet Quintet with Colin Lawson on Clarinet Classics and Geminiani's Op.1 sonatas (SOMM) by LHP in 2012. Adrian's world premiere complete recordings of Leclair's Books 1 and 2 violin sonatas were released in 2009 and 2013 on Naxos Records.

He works annually with the Southbank Sinfonia, is Professor of Baroque Violin at the Royal College of Music in London, gives masterclasses in Europe and North America and teaches on the Aestas Musica International Summer School of Baroque Music and Dance in Croatia.

He has conducted the major choral works of Bach as well as Handel's *Israel in Egypt* at St. George's, Hanover Square and *La Resurrezione* at the Wigmore Hall, and directed ensembles such as the Croatian Baroque Ensemble in Zagreb and the London Mozart Players.

Plans for the 2015/16 season include an invitation to the Sweetwater Music Festival in Ontario, Canada, RDR appearances at St. John's, Smith Square and at The London BachFest 2015, conducting Handel's Dixit Dominus and Chandos Anthems in the London Handel Festival and Bach's B minor Mass at Tilford and directing the London Handel Orchestra at the Wigmore Hall.

“How does a critic begin to describe the most perfectly performed musical experience in many years? By listing, of course, in a roll of honour, those who created it, beginning with the masterly Adrian Butterfield, whose sure direction (from the violin) and complete immersion in the idiom was undoubtedly responsible for the exceptional quality of the performance.”

**Barry Creasy, musicOMH St. Matthew Passion, St. John's, Smith Square, London 17th June 2015**

“Technically and musically, Butterfield is a marvel”

**Julie Anne Sadie, Gramophone Magazine, Leclair Book 2, Sep 2013**



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Haydn: Symphony in G minor 'La Poule'

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## Belsize Baroque

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, to learn core repertoire and to gain experience in section leading.

Recent fundraising events in which the orchestra has participated include concerts for the Coram Trust, Cancer Research UK and the Dominic Simpson Memorial Trust.

The orchestra can be hired for orchestral or choral concerts and other events, and is delighted to assist other charities.

Belsize Baroque Orchestral Society Ltd is a registered charity (number 1108596) and company (number 5267265).

[www.belsizebaroque.org.uk](http://www.belsizebaroque.org.uk); Twitter: [@Belsize\\_Baroque](https://twitter.com/Belsize_Baroque)

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Anna Waszak  
Michael Jenner  
Luke Fowler  
Janet Smith  
Maria Fiore Mazzarini  
Graham Nicholson

#### **Second violins**

Adelia Myslov  
Michael Mullen  
Sally Heath  
Bruce Jamson

#### **Violas**

Deborah Miles Johnson  
Jane MacSween

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Corrina Connor  
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