

BELSIZE BAROQUE

Director: Catherine Martin

Music by Vivaldi and his Compatriots

Sunday 15 May 2016, 6.30 pm
St Peter's, Belsize Square, Belsize Park,
London NW3 4HY

You are invited to attend a reception after the concert,
at which Italian wines will be on sale, and there will be
an opportunity to meet the players.



Programme

Domenico Scarlatti (1685–1757) Overture to ‘*Narciso*’ (*No tempo marking*) – *Minuet (allegro)*

Musically, Italy is known above all as the birthplace of the violin and the opera, so it is fitting in a programme that celebrates the glory of Italian Baroque string-writing that we should start with an operatic overture. It is a reminder that, but for the enthusiasm and loyalty of Domenico Scarlatti’s keyboard-loving patrons in Spain and Portugal, we might now know him better as an operatic composer than for his 555 brilliant keyboard sonatas. Scarlatti’s opera ‘*Narcissus*’ was subtitled ‘*The Love of a Shade and the Jealousy of an Aura*’, based on two stories from the *Metamorphoses* of Ovid. It was premiered in Rome in 1714 at the private theatre of Queen Maria Casimira of Poland (Domenico had succeeded his father Alessandro as her court composer). In 1719 Scarlatti travelled to London to direct *Narciso* at the King’s Theatre, but it was in Rome that Scarlatti had his celebrated trial of skill on harpsichord and organ with the equally young Handel.

Antonio Vivaldi (1678–1741) Concerto ‘*Alla Rustica*’ RV 151 *Presto – Adagio – Allegro*

Venice as well as Rome loved the Arcadian backdrop of the mythical countryside. In this concerto for string orchestra, the stomping peasantry of the opening movement, with its surprise ending in the minor, soon makes way for a more sophisticated crowd of country-fanciers.

Francesco Geminiani (1687–1762) Concerto Grosso ‘*La Folia*’, after Arcangelo Corelli’s violin sonata Op 5 no 12 *Adagio – Allegro – Adagio – Andante – Adagio*

Geminiani arrived in London in 1714, living here for most of his life, though he died in Dublin. He published his twelve concertos adapted from his teacher Corelli’s Opus 5 sonatas, which were much played and greatly venerated in London, in the late 1720s. Whereas Corelli transformed *La Folia*-, a fifteenth century dance of Portuguese origin, into a set of virtuoso variations for the violin, Geminiani’s makeover for orchestra of Corelli’s sonatas produces a thrilling showpiece for the whole string band.

Tomaso Albinoni (1671–1751) Concerto Op 9 No 3 for two oboes *Allegro – Adagio – Allegro*

Tomaso Albinoni describes himself on the title page of his opus 1 sonatas as a Venetian ‘*dillettante*’, but this reflects that he was of wealthy mercantile stock rather than that he lacked professionalism as a composer (J S Bach thought highly enough of his works to transcribe several of them). History has been pretty unkind to Albinoni: his most famous work, indeed probably the best known baroque piece of all after the *Four Seasons*, ‘*Albinoni’s Adagio*’ is not by him at all. And, though he composed 81 operas, he is remembered largely for his oboe concertos. The oboe was indeed much favoured by Baroque composers, in Italy as well as in France and Germany; Handel is said to remarked of his time in Rome, ‘*I wrote like the devil in those days, and chiefly for the oboe, which was my favourite instrument*’.



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Antonio Vivaldi Concerto for two violins in A minor RV 522 from *L'Estro Armonico*, Op 3 No 8

Allegro – Larghetto e Spiritoso – Allegro

The publication of Vivaldi's Opus 3 concerti as *L'Estro Armonico* ('musical imagination/genius') in 1711 gave the 'Red Priest' instant fame all over Europe. It was due in large part, as well as to Vivaldi's musical invention and innovation, to the superb engraving and printing techniques of Estienne Roger's publishing house in Amsterdam and to Roger's aggressive publicity campaigns for the composers he promoted. Vivaldi, in his dedicatory preface to the set of concerti, paid tribute to this by praising '*la famosa mano di Monsieur Roger*' ('Mr Roger's celebrated hand') and heaping scorn on the poor quality of Italian printers. The *L'Estro Armonico* concertos are written for the Roman type of concerto with four violin parts, whereas the Venetian taste was to pit one or two soloists against only two orchestral violin parts (as happens in nearly all other Vivaldi concertos). You can hear Vivaldi pushing the type to its limits and cramming it with experiments in Opus 3.

Johann Adolph Hasse (1699–1783) Fugue in G minor

Fuga alla breve – Grave

Now largely ignored, Hasse was during the middle decades of the eighteenth century the most famous opera composer in Europe. He spent many years in Naples, and was married to the star soprano Faustina Bordoni. This powerful fugue for string orchestra which has come down in his name is however sometimes attributed to the Austrian composer Franz Xaver Richter (1709–1789), who favoured a strict contrapuntal style.

Antonio Vivaldi Concerto '*La Tempesta di Mare*' RV 253

Presto – Largo – Presto

Part of the magic of Vivaldi's concertos lies in the power bestowed on them by his illustrative titles, of which he was very much a pioneer (the 'Four Seasons', '*La Notte*' 'Phantasms'). This concerto comes from Vivaldi's published Opus 8, of which the Four Seasons comprise the first four works, and it was resplendently called '*il Cimento dell'Armonia e dell'Invenzione*' (the Trial of Harmony and Invention). Instrumental parts of RV253 preserved at Dresden, which include oboe and bassoon parts not in the published Op 8, must date from when the violinist Johann Georg Pisendel and other musicians from the Saxon court visited Venice in 1716/1717. The outer movements conjure up a vessel battling with the waves, in the best tradition of centuries-long Venetian mastery of the sea, while the central *Largo* gives us the calm at the heart of the storm.

Programme notes written by Norman MacSween

Design and typesetting by Andrew Welsh

Photography by Antanas Martinkus

Save the date! Our next concert, also directed by Catherine Martin, will be in St Peter's, Belsize Square, on Sunday 2 October 2016.



Catherine Martin read music at St Anne's College, Oxford University, completing her postgraduate at the Guildhall School of Music and Drama, London, studying the modern violin with David Takeno.

Catherine now specialises in performance on period instruments and has been the leader of the

Gabrieli Consort and Players for the last 11 years. Catherine also leads the orchestra of the Early Opera Company, and has appeared as guest leader of The English Concert and Florilegium.

In demand as violin soloist and director, recently Catherine has directed concerts with Barokkanerne in Oslo and the Wroclaw Baroque Orchestra as well as collaborations with amateur and student orchestras on both baroque and modern instruments. Catherine has been a member of the Salomon String Quartet since 2003, exploring music of the Classical period from Haydn to Mendelssohn.

She appears on many recordings; for Deutsche Grammophon and Winged Lion with The Gabrieli Consort and Players, EMI with Ensemble Galant, and Chandos with I Fagiolini. Catherine teaches at the Royal College of Music in London.



Hailey Willington began playing the violin at the age of three after being inspired by the music of her father's own early music group. She earned a bachelor of music from the Royal College of Music, studying violin with Itzhak Rashkovsky and a masters of performance in historical performance with distinction, learning with Catherine Martin. As a soloist and chamber musician, Hailey has played in venues including Buckingham Palace, Cadogan Hall and the palace of Versailles, to name

a few. Hailey is an active orchestral musician and regularly performs with ensembles including the Gabrieli Players, St James's Baroque and Florilegium. During the 2014-15 season, Hailey performed the Vivaldi *Concerto con Molti Istromenti* with Belsize Baroque and Adrian Butterfield.



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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; Twitter: @Belsize_Baroque



**First violins**

Hailey Willington
Michael Jenner
Shannon Luk
Jeannie Okikiolou

Second violins

Ada Witczyk
Jenny Frost
Michael Mullen
Chris Cunninghame
Bruce Jamson

Violas

Heather Bourne
Jane MacSween
Chris Hobson
Roger Mears

Cellos

Mark Walkem
David Winfield
Luke Fowler

Bass

Nic Hyde

Harpichord

Norman MacSween

Theorbo

Quentin Miller

Oboes

Susan Cooksley
Nicola Barbagli

Bassoon

Dennis Cook

Belsize Baroque Scholarship

Belsize Baroque is delighted to announce the establishment of the Belsize Baroque Scholarship. This will provide a music student or young professional musician with funding and with an opportunity to lead the orchestra for a year. Full details of the scholarship are available on www.belsizebaroque.org.uk.



There will be a retiring collection. Belsize Baroque is a registered charity which receives no public funding. Please contribute what you can towards the costs of running the orchestra and the scholarship that it funds.

Belsize Baroque would like to thank the following for their sponsorship and support, which has made this evening's concert possible:

- Philip Carne for his generous sponsorship of our administration
- Ruth Muffett for generously loaning her harpsichord for tonight's performance
- Rev Paul Nicholson, Ken Robbie and Pauline Sy from St Peter's for their assistance
- Stephen Rose for assistance in reviewing the yearly account

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