



# BELSIZE BAROQUE

Director: Catherine Martin

**Music by Bach, Telemann,  
Fasch & Boyce**

Sunday 2 October 2016, 6.30 pm  
St Peter's, Belsize Square, Belsize Park,  
London NW3 4HY

# Programme

## **William Boyce (1711–1779)** Symphony No. 4 in F major

*Allegro – Vivace ma non troppo – Gavot (Allegro)*

Boyce, a former choirboy at St Paul's cathedral (where he is buried), wrote eight symphonies. This one is in the three-movement format of the Italian operatic overture, pervaded by gusts of a delightful English breeze (the first movement was originally an overture to his opera 'The Shepherd's Lottery' of 1751). The opening Allegro is in robust Corellian style; the second movement, a soft pastoral, introduces two horns in place of the oboes; the third is a sprightly Gavotte for the whole band.

## **Georg Philipp Telemann (1681–1767)** Concerto for three violins in F major, TWV 53:F1

*Allegro – Largo – Vivace*

This evening's programme is a good illustration of the different conceptions of 'concerto' that prevailed in the baroque era. If Boyce's symphony takes after the Corelli-like *Concerto Grosso*, Telemann's Concerto for three violins follows a Vivaldian model. It comes from the Second Production of Telemann's 'Musique de Table', that monument to his conception of the 'mixed taste', in which elements of Italian, French and German musical styles come together with the more piquant flavours he had sampled in the street music of Poland and Silesia. In all three movements Telemann interweaves the virtuosity of the single violin with the variety of colours he conjures up from the three playing together, structurally underpinned by the *ripieno* passages for the full string section.

## **Johann Friedrich Fasch (1688–1758)** Concerto in D minor, FWV L:d7

*Vivace – Andantino – Allegro*

Fasch's concerto is in the tradition of Vivaldi's concerti with multiple instruments, but in a late baroque style verging on the emerging 'Sinfonia Concertante', in which three or more instruments are highlighted as soloists against the orchestral texture. In all of the concerto's three movements, Fasch integrates the solo flourishes for two flutes, two oboes and two bassoons into the orchestral texture so thoroughly that he seems to prefigure the symphonic writing of Mozart and Haydn. The slow movement, in a lilting Siciliano rhythm with muted upper strings, plumbs darker tone colours in the daringly remote key of F minor; in contrast, the finale, in minuet style, makes use of the solo instruments as a separate choir, in counterbalance to the strings.

*Interval*

Save the date! Our next concert, directed by Persephone Gibbs, will be in St Peter's, Belsize Square, on Sunday 27 October. There will also be a Gala Concert on Tuesday 31 January 2017 – reserve this date!



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## **Johann Sebastian Bach (1685–1750)** Violin Concerto in E major, BWV 1042

*Allegro – Adagio – Allegro Assai*

We tend to forget that Bach, as well as being a brilliant organist and harpsichord player, was also an excellent violinist who took the technique of the instrument to its Baroque limits in his Partitas for the solo instrument. The three bold ascending notes of the E major chord that start the opening Allegro of BWV1042 reveal that this is another concerto of the Vivaldian genre. But Bach explodes all the conventions of his model to create one of the most profoundly memorable of all Baroque concertos. Highlights include the impassioned solo episode in C sharp minor in the first movement, and the rhapsodic lines spun by the solo violin against a repeated ostinato bass in the Adagio. As in the Boyce symphony, Bach ends with a sunny dance movement, a *Passepied* with plenty of exuberance in the solo episodes.

## **Georg Philipp Telemann** Grand Concerto ‘for the Orchestra of Dresden’ in F major, TWV 51:F4

*Presto – Corsicana – Allegrezza – Scherzo – La Caccia – Polacca – Minuetto*

Telemann’s Grand Concerto, a late work, contains elements of all the concerto forms we have heard this evening. It is a concerto for solo violin, featuring important ancillary solo parts for other instruments including two horns, flutes and oboes; and written to show off what was perhaps the finest orchestra in Europe of its day (an ‘army of Generals’, as would be said of the Mannheim orchestra). While the piece is structured in seven movements like a Baroque Suite, the sonority of the orchestral writing looks forward strongly to the classical period. The first movement comes closest to a violin concerto, opening boldly with a harmonically unstable passage in rising semitones. The ensuing dance and character movements display the dazzlingly wide spread of Telemann’s sources of musical inspiration.

*Programme notes by Norman MacSween  
Photography by Antanas Martinkus*

**Belsize Baroque** would like to thank:

- 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
- Richard Austen for editing and preparing the scores for this evening’s performance
- Andrew Welsh for designing and typesetting the programme notes

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**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.



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## Belsize Baroque Scholarship

Belsize Baroque is delighted to have the two award winners of this year's Belsize Baroque Leadership Scholarship and Bursary, Kate Agostino and Ada Witczyk, playing as soloists this evening. Full details of the scholarship are available on [www.belsizebaroque.org.uk](http://www.belsizebaroque.org.uk).

**Kate Agostino** is leading the orchestra over the coming year. She has recently completed her masters at The Royal College of Music, having previously studied at the Sydney Conservatorium of Music where she won the historical performance concerto competition at both institutions.



**Ada Witczyk** is leading our second violins. She recently won a scholarship to embark on a masters at the Royal College of Music. She previously won the baroque music prize at Gorzow Wielkopolski.



## 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



**First violins**

Kate Agostino★  
Nick Hardisty  
Michael Jenner  
Christine Louw  
Judy Taylor

**Second violins**

Ada Witczyk★  
Jenny Frost  
Sally Heath  
Bruce Jamson  
Michael Mullen  
Sarah Williams

**Violas**

Simon Hill  
Chris Hobson  
Chris Long  
Roger Mears

**Cellos**

Mark Walkem  
Alexandra Eveleigh  
Ulla Kite

**Violone**

David Winfield

**Harp**

Michael Strange

**Theorbo**

Quentin Miller

**Harp**

Jane Bliss

**Flutes**

Richard Austen  
Mafalda Ramos

**Oboes**

Susan Cooksley  
Katie Cowling

**Bassoon**

Dennis Cook  
Hilary Ougham

**Horns**

Fabian van de Geest  
Lizzi Tocknell

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