

BELSIZE BAROQUE

Director: Bojan Cicic



**Music by
Mozart, Haydn,
Fasch & Vivaldi**

Sunday 21 January 2018, 6.30 pm
St Peter's, Belsize Square, Belsize Park,
London NW3 4HY

www.belsizebaroque.org.uk

Programme

Johann Friedrich Fasch (1688–1758) Overture in G major, FWV K:G21

Overture – Air: Andante – Allegro

European music between the late baroque and fully fledged classical periods was characterized by enormous variety and experimentation. The first item on tonight's programme shows a German composer adapting late baroque musical structures to suit his own vocabulary, and if more of Johann Friedrich Fasch's work had survived (many of his manuscripts fell victim to flooding in Dresden's vaults during WW2) we would be a lot more familiar with his particular style. Fasch spent most of his working life at the court of Zerbst in Saxony (Catherine the Great of Russia was born a princess of the house of Anhalt-Zerbst and Fasch composed a Serenata for her wedding). He is best known today for his orchestral overtures or suites, which break new ground in exploiting the colours of the wind and string instruments of the time, and in many respects point to the emerging classical style. This work starts off in a sufficiently baroque manner with a French-style overture, but its central section already sounds more like the curtain-raiser to a classical comic opera – tremolo strings, chattering oboe quavers, a general sense of bustle. The minor-key Andante that follows has the solemn pathos of a symphonic slow movement. The finale trips along in fast minuet tempo. It is still recognisably courtly music, but we are in the rococo rather than the high baroque and the world of Gluck seems not so far away.

Wolfgang Amadeus Mozart (1756–1791) Symphony in B flat, K. (Appendix) 214

Allegro – Andante – Minuetto – Trio – Allegro

Attribution of this delightful little symphony to Mozart rests on a set of parts dating from around 1800 in Berlin in which he is named as the composer. Mozart's great cataloguer Ludwig Köchel cautiously assigned it the appendix number 214. Comparison with Mozart's other works suggests that the symphony was composed not later than early 1768, when he was barely twelve years old. Connoisseurs of sonata form will note that, in the opening *Allegro*, the ideas presented in the exposition appear in reverse order during the recapitulation. The symphony's minuet reminds us that Mozart all his life was a consummate composer of dance music. This one, with its trio, has more than a touch of the rustic *Ländler* about it.

Interval

Antonio Vivaldi (1678–1741) Concerto in D major for viola d’amore, RV 392

Allegro – Largo – Allegro

The late baroque world enjoyed the sound of unusual instruments played in concertos (particularly if they could be described as ‘*d’amore*’ versions; as well as the viol, the flute and the oboe boasted variants so designated). This is one of eight surviving examples for the viola d’amore written by the ‘Red Priest’, a great Italian master of the concerto. The fast movements exploit the tone colour of the viola d’amore’s different registers, and it is as if Vivaldi thought that it sounded exceptionally well in a minor key; as well as the pensive slow movement in the minor key, in the opening Allegro the viola d’amore is given two prominent episodes in minor tonalities that contrast well with the sunny opening fanfare in D Major. A similar effect is captured in a brief minor episode just before the conclusion of the largely ebullient finale. The first known mention of the viol d’amore appeared in John Evelyn’s Diary for 20 November 1679: ‘*for its sweetness & novelty the Viol d’Amore of 5 wyre-strings, plaid on with a bow, being but an ordinary violin, play’d on Lyra way by a German, than which I never heard a sweeter Instrument or more surprizing...*’ The instrument was favoured in the baroque era for the warmth and resonance it derives from its sympathetic strings.

Joseph Haydn (1732–1809) Symphony No. 49 ‘*La Passione*’ in F minor

Adagio – Allegro di molto – Minuet – Trio – Finale: Presto

The ‘*Sturm und Drang*’ (Storm and Stress) movement in literature was as much an essential part of the Age of Enlightenment as the calm voice of reason, and several of Haydn’s symphonies from this period inhabit the same world. At their heart stands the dark-hued tragic masterpiece of Symphony No. 49, which both harks back to the *Sonata da Chiesa* tradition with its opening slow movement and also blazes a trail for the soul-searching minor-key symphonic movements of the three great Viennese classical masters. The great Haydn scholar HC Robbins Landon points out that the work was a notable success with abbots and princes in central Europe, where dozens of copies survive in eighteenth century libraries. Its nickname *La Passione* may stem from the opening *Adagio*, conjuring up the image of a winding line of penitents before the cross, but it underscores the seriousness of the symphony as a whole. In the ensuing *Allegro di molto* movement the wide leaps for the violins are typical of Haydn’s writing in these years. The minuet and trio provide an oasis of relative calm between the hard-driven fast movements.

Programme notes by Norman MacSween

Design/layout by Andrew Welsh

Photographs of the orchestra by Steve Linehan, Meng He and Susan Cooksley



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Save the date! Belsize Baroque's next concert will be on **Saturday 17 March 2018** in Grosvenor Chapel, Mayfair, and will be a public recital following the Handel Festival singing day, directed by Laurence Cummings.

Details will be available at www.belsizebaroque.org.uk.



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As one of the rising stars in the world of period performance, **Bojan Cicic** is fast making a name for himself with his sensitive and virtuosic playing. In addition to being the leader of Florilegium, he frequently guest directs and performs as a soloist with groups such as the Academy of Ancient Music and the European Union Baroque Orchestra. His recording of J.S. Bach's Concerto for two violins with Rachel Podger was named the best available recording by *BBC Music Magazine*. Recent projects include directing Vivaldi's Four Seasons with the European Union Baroque Orchestra and performing Mendelssohn's Violin Concerto with Instruments of Time and Truth.

Bojan's own group, the Illyria Consort, recorded their first disc with the Delphian Records – a groundbreaking recording of Giovanni Carbonelli's virtuosic violin sonatas that received five-star reviews in the *Gramophone Magazine*, *BBC Music Magazine* and *Diapason*. The Illyria Consort explores rare repertoire of the 17th and 18th centuries from the Venetian Republic and Habsburg Empire, and has performed at the Utrecht Early Music Festival, the Korkyra Baroque Festival, Laus Polyphoniae and the Festival de Sablé. Their next recording will be of Giovanni Giornovich's violin concertos.

Bojan is professor of baroque violin at the Royal College of Music, and plays a violin by Rugieri from the 1680s, kindly loaned to him by the Jumpstart Junior Foundation.

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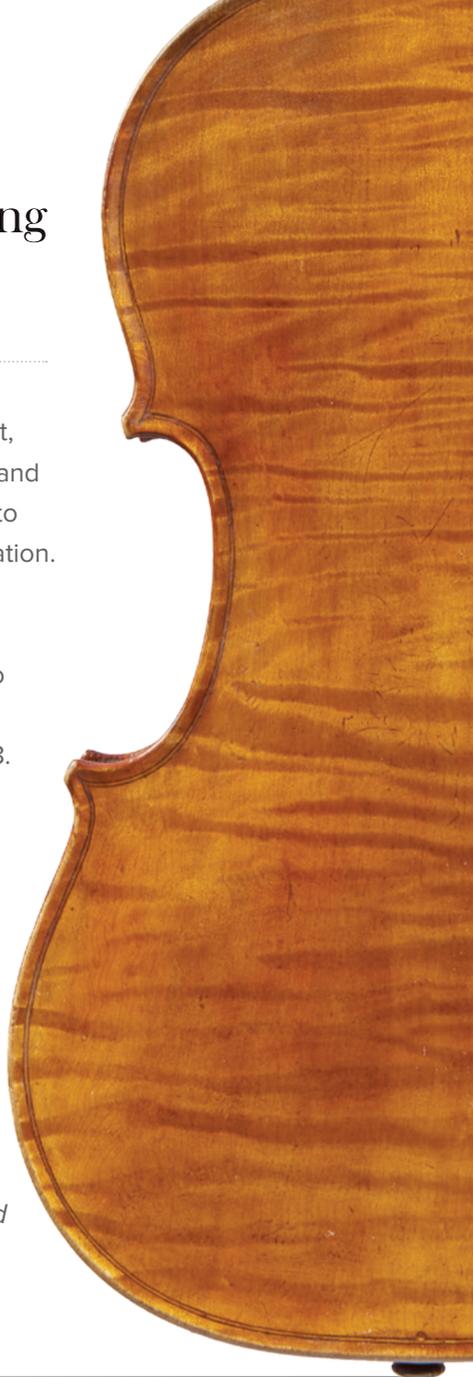
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Belsize Baroque is delighted to announce the award of the 2017 Belsize Baroque Leader Scholarship to Ada Witczyk. Many thanks to everyone whose support makes our scholarship programme possible.



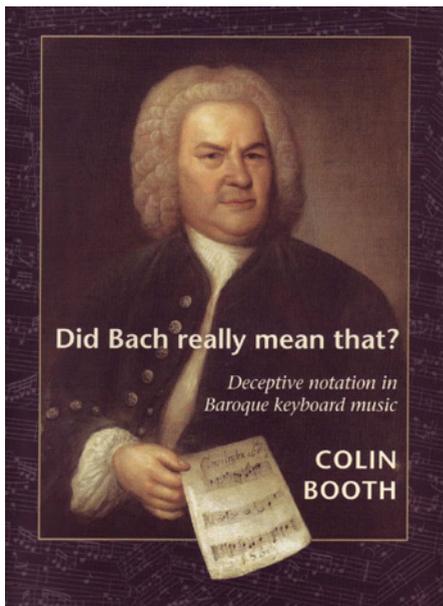
Ada Witczyk was born in Poland and made her solo orchestral debut at the age of eleven with the Odeon Orchestra. Since then she has performed in such venues as Buckingham Palace, the Royal Festival Hall, Barbican Centre, St Martin-in-the-Fields, Cadogan Hall and Palazzo Pallavicini-Rospigliosi, and has taken part in concerts with Gabrieli Consort & Players, WOB, The English Concert and Florilegium.

She has won several prizes in international violin competitions, including first prize at the Baroque Competition in Gorzów Wielkopolski, Honourable Mention at the Polish Forum of Young

Instrumentalists, and third prize in The Rising Stars Grand Prix - International Music Competition in Berlin.

Ada completed her Bachelor's degree at the Royal College of Music, studying violin with Itzhak Rashkovsky and Michal Cwizewicz and Baroque violin with Catherine Martin. Thanks to an Anthony Edward Brookes Award Ada is currently in her second year of a Master's degree at the Royal Academy of Music, studying with Levon Chilingirian and Simon Standage. Ada has played with Belsize Baroque since 2016, when she was awarded the 2016 Belsize Baroque Leadership Bursary.





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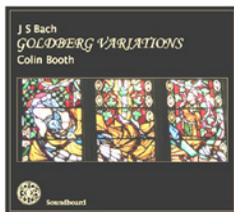
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Belsize Baroque

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 a 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.

Charity 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



Belsize Baroque would like to thank Father Paul Nicholson and the churchwardens of St Peter's for their assistance.

First violins

Bojan Cacic (director)
Nick Hardisty
Michael Jenner
Christine-Marié Louw
Jenny Frost

Second violins

Ada Witczyk (leader)
Sally Heath
Maxim del Mar
Val Hudson
Bruce Jamson

Violas

Elizabeth Hart
Roger Mears
Jane MacSween
Hannah Teasdale

Cellos

Mark Walkem
Elinor Bishop

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