

# BELSIZE BAROQUE



Catherine Martin, *Director*

Music by  
Handel  
Avison  
Albinoni  
Telemann  
Geminiani

Sunday 30 September 2018, 6.30 pm

St Peter's Church, Belsize Square,  
Belsize Park, London, NW3 4HY

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

# Programme

## **George Frideric Handel (1685–1759)** Concerto Grosso in B flat (variant of Op. 3, No. 1), HWV312a

*Allegro – Adagio Staccato – Adagio – Allegro*

A recurring theme in our programme tonight is how baroque composers provided ‘new perspectives’ on music of the period – either on works they themselves had written, or on works by other established composers. This concerto is a case in point – it is a rarely-played version of a familiar concerto first published by John Walsh as Handel’s Opus 3 no 1. But had this publication been supervised by Handel? It is thought that Walsh, whose publishing approach was highly entrepreneurial, may have raided Handel’s existing works in order to compile Opus 3. Moreover, Handel (who lodged no complaint) was notoriously prone to revisit his own compositions, when for example he wanted a concerto to play in the interval of a new opera or oratorio. This evening’s version is a score that survives in the archive of the former royal collection in Dresden and, for all we know, it could be the original version penned by Handel. After a first movement featuring two solo oboes and a solo violin, which soar above the unison striding arpeggios of the beginning, comes a tiny *Adagio Staccato* movement, unique to this version. Two recorders are added to the texture in the following Adagio, which is notable for some luscious filigree duetting between solo oboe and solo violin.

## **Charles Avison (1709–1770)** Concerto Grosso after Scarlatti, No. 5, in D minor

*Largo – Allegro – Andante Moderato – Allegro*

Thirty of Domenico Scarlatti’s flamboyant and highly individual keyboard sonatas were published in London in 1738 (the only Scarlatti sonatas to be published in the composer’s lifetime). The Newcastle-based Charles Avison, who had studied with Geminiani in London, crafted a series of sparkling *concerti grossi* from a selection of Scarlatti’s sonatas. For this concerto he made use of K1, K41 and K5 (in Kirkpatrick’s numbering). Avison’s arrangement for two solo violins and a cello, interacting with the orchestral band, must have been useful for the subscription concerts he organised; a major feature of concert life in urban centres like Newcastle in the eighteenth century was the subscription concert, in which the soloists would be career musicians, while amateurs from the local gentry and professions made up the band.

## **Georg Philipp Telemann (1681–1767)** Concerto for Two Flutes and Violin, TWV53:e1

*Larghetto – Allegro – Largo – Presto*

If it seems incredible that Telemann could be written off only fifty years ago by music historians as a dull but worthy pedant who produced vast quantities of mindless music, it may be that he, more than most, has benefitted from the period instrument revival and appreciation of earlier performance practice. In this work Telemann, ever sensitive to instrumental colour and texture, supplies subtly differentiated contours for his solo parts of two flutes and violin (he could play both instruments, as well as several others). The flutes dovetail as a pair, rarely playing simultaneously with the solo violin, and often ushering in a hushed violin solo with contrasting configuration. The two fast moments are strongly contrasted: the first *Allegro*

starts with a rugged contrapuntal motif, which yields to more *galant* writing as the solo instruments come in; the concluding *Presto* is a spirited French dance of *Bourrée* character.

### Interval

## **Johann Friedrich Fasch (1688-1758)** Concerto in B flat, FaWV L:B3

*Poco Allegro – Air: Andante – Bourrée I – Bourrée II – Passepied I – Passepied II*

Fasch composed much choral music, including several cycles of church cantatas, but it is his instrumental and orchestral music that is most played today. We value his innovative and resourceful use of orchestral colour, and he has also been seen as a bridge between the musical styles of the baroque and classical periods. Both these tendencies can be heard in the first movement of this concerto, with its lilting rhythms that seem to foreshadow the *galant*, and its colourful writing for flutes, oboes and a bassoon. Francophone elements come more obviously into focus with the *air* and dances that follow. Our programme ends therefore with a reminder that the Baroque German princely courts commanded musicians who had not only mastered the art of French woodwind playing, but could also capture all the nuances of Versailles' rituals and mannerisms – together with the nonchalance that made their artistry seem as natural as breathing.

## **Francesco Geminiani (1687-1762)** Concerto Grosso after Corelli

No. 7, in D minor, H 138

*Preludio: Vivace – Corrente: Allegro – Sarabanda: Largo – Giga: Allegro*

Corelli was a composer much heard at Georgian England's subscription concerts (when Corelli's Opus 6 *concerti* were first published in 1714, it is recorded that one London orchestra of gentlemen amateurs were so enthralled that they played through all twelve of them at one sitting). The London-based violin virtuoso Geminiani could expect therefore that his reworking of Corelli's violin sonatas into *concerti grossi* would be a guaranteed success. In this concerto, as Avison had done with Scarlatti, Geminiani shows his skill in fleshing out Corelli's original sonata texture to comprise a sumptuous arrangement, in which the *concertino* group (two violins and cello) is pitted against the full body of strings.

## **Tomaso Albinoni (1671-1751)** Sinfonia in G minor

*Allegro – Larghetto e sempre piano – Allegro*

The title 'symphony' in the Baroque era does not indicate the type of serious heavyweight work so familiar to us from the classical and romantic repertoire. *Sinfonia* then could mean any orchestral piece, such as might be interpolated in an opera from Monteverdi onwards; or, as here, a concerto-like work without individual soloists. Albinoni was an important and influential Venetian composer, whose overall output is hard to judge now, with the loss of almost all of his operas. This *Sinfonia* begins with a robust *Allegro*, followed by a heartfelt, lilting slow movement, in which a series of repeated interjections, rising in pitch, could be the pleading of an operatic heroine from one his many operas of which only the names survive: *Il Prodigio dell'Innocenza*, perhaps, or *Le due Rivali in Amore*?

Programme notes by Norman MacSween

Design/layout by Andrew Welsh

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



# dots

MUSIC CAMDEN



SHEET MUSIC  
INSTRUMENTS  
ACCESSORIES  
INSTRUMENT REPAIR

020 7482 5424

info@dotsmusiccamden.co.uk

dotsmusiccamden.co.uk

dotsmusiccamden on Facebook & Twitter

132 St Pancras Way, London, N1 9NB

**OPEN 7 DAYS A WEEK** MON-SAT 9:00-17:30 / SUN 11:00-16:00



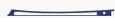
Like most arts organisations, we rely on donations to cover the expenses of putting on concerts. As a charity we can benefit from *easyfundraising*. If our friends and supporters sign up to support us at [www.easyfundraising.org.uk/causes/belsizebaroque](http://www.easyfundraising.org.uk/causes/belsizebaroque) or download the *easyfundraising* app, we will receive a donation every time you shop online at one of 2700 retailers. Retailers include Amazon, most major grocery and department stores, trainline, and many, many more. There is no cost to you. Please sign up – it's very easy to use, and every amount you spend, large or small, will help us.



Save the date! Belsize Baroque's next three concerts will be on **Sunday 25 November 2018**, directed by Catherine Martin, on **Sunday 27 January 2019**, directed by Bojan Cicic, both at St Peter's Church, Belsize Park, and on **Saturday 2 March 2019** with the Ariel Consort of London, at St Matthew's, Wimbledon. Details will be available at [www.belsizebaroque.org.uk](http://www.belsizebaroque.org.uk).



Matthew Coltman  
Bowmaker Limited



Professional bow and instrument  
repairs and restorations

Sales of fine string instruments  
and bows

Buying

Student services and rentals

Valuations and appraisals

Over forty years experience

153 Acton Lane  
Chiswick  
London  
W4 5HN

Tel. 02087427934  
[violinbows@matthewcoltman.com](mailto:violinbows@matthewcoltman.com)  
[www.matthewcoltman.com](http://www.matthewcoltman.com)

Photo: Christine Bradshaw





**Catherine Martin** read music at St Anne's College, Oxford University, and completed her postgraduate at the Guildhall School of Music and Drama, London, where she studied 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 Wrocław 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, for EMI with Ensemble Galant, and for Chandos with I Fagiolini. Catherine teaches at the Royal College of Music in London.

Antonio Stradivari 1717



YOUR PASSION OUR  
INSPIRATION

"World authority on fine violins"  
FINANCIAL TIMES

"The world's leading expert"  
The Daily Telegraph

LONDON | NEW YORK

[violins@florianleonhard.com](mailto:violins@florianleonhard.com) | [florianleonhard.com](http://florianleonhard.com)

# Why not give your instrument a new exciting chapter in its history?

---

If you are not using your musical instrument, take advantage of Brompton's experience and contact our experts, who will be delighted to offer free confidential advice without obligation.

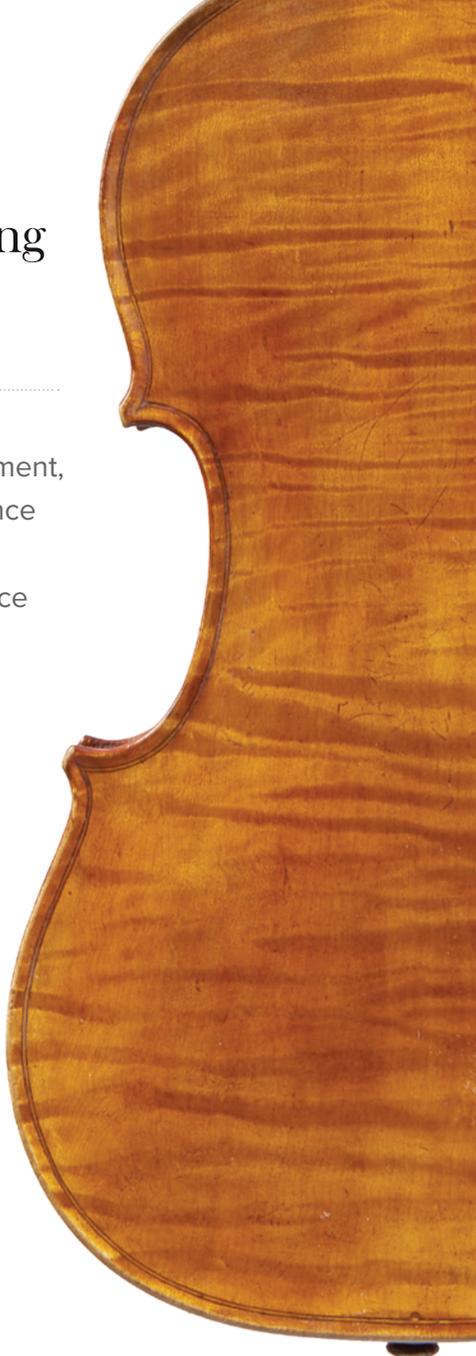
## Talk to Our Specialists

Tel: **020 7670 2932**

Email: [valuations@bromptons.co](mailto:valuations@bromptons.co)

Web: [www.bromptons.co](http://www.bromptons.co)

*Pictured: A Very Fine Italian Violin by Giuseppe Rocca, Turin 1839 recently sold by Brompton's for **a new world auction record price of £210,000***



**BROMPTON'S**  
FINE & RARE INSTRUMENTS

## **Belsize Baroque 2018 Leadership Awards**

Belsize Baroque is delighted to announce the award of the 2018 Belsize Baroque Leader Scholarship and the 2018 Belsize Baroque Bursary to Simone Pirri and Alice Poppleton, respectively. Alice will lead the orchestra in tonight's concert, while Simone will be leading the orchestra for the rest of the year, commencing with our concert directed by Catherine Martin on 25 November.

We would like to thank the many excellent candidates who applied, and all of those whose support of the orchestra makes our scholarship programme possible.



**Simone Perri** is a captivating and rising young violinist from Italy, based in the UK, who performs primarily on period instruments. He recently graduated with distinction from masters programmes at both the Royal Academy of Music in London and the Royal Welsh College of Music and Drama in Cardiff, where he specialised in historical performance, studying with leading experts such as Rachel Podger, Simon Standage and Nicolette Moonen. Since completing his postgraduate studies, he has played with a number of well-known groups

such as Il Pomo d'Oro (with whom he also appeared as a soloist), Ensemble Diderot, La Nuova Musica and Dutch Baroque Orchestra, to name but a few. He was the winner of London's Nancy Nuttall Early Music Prize for two consecutive years and has received grants from The Countess of Munster Musical Trust, the Loan Fund for Musical Instruments, The Gane Trust and The Kirsten Scott Memorial Trust. In May 2017, after winning an online world contest, he was invited to join Symphoniacs (a classical electro crossover band signed to Universal Music) on their highly acclaimed European tour. Most recently, he has performed at the 2018 Clifton International Festival of Music in Bristol with FIGO, his own baroque group and ensemble-in-residence at the festival.

Simone comments, "I am so delighted to have been chosen as winner of the Belsize Baroque Leader Scholarship 2018. It is a great privilege to be in charge of the group's musical activities and I can't wait to share with everyone my profound enthusiasm for early music. I am committed to shaping the group's activities, working on lots of engaging repertoire, and presenting the 'best Belsize Baroque' to audiences. This unique opportunity will be so beneficial to me and my future career, and I would like to give my heartfelt thanks to everyone at Belsize Baroque for offering it to me."



**Alice Poppleton**, originally from Salisbury, is a freelance violinist and viola player specializing in historical performance, and an enthusiastic educator. In July 2018 Alice graduated with an MA with Distinction in Historical Performance from the Royal Academy of Music, where she studied as an Enlightenment Scholar under the tutelage of Rachel Podger, Nicolette Moonan and Jane Rogers. She has performed at The Wigmore

Hall (on both violin and viola), at St John's Smith Square and in the Kohn Bach Cantata Series, working with directors such as Jane Glover and Philippe Herreweghe. In July 2017 Alice received a Postgraduate Diploma with Distinction from The Royal Welsh College of Music and Drama, where she was an EMI Sound Foundation Scholar. Alice graduated with a BA Honours in Music from the University of Bristol in 2015, where she led the symphony, chamber and festival orchestras and was awarded the Ladyman Bequest Prize. Alice is looking forward to her playing commitments with groups such as La Nuova Musica and The Instruments of Time and Truth, performing under the BREMF LIVE! Scheme 2018 with her baroque chamber group, FIGO (Ensemble in Residence at the Clifton International Festival of Music and Exon Singers Festival 2018), commencing her Open Academy Fellowship 2018/19, and returning to Salisbury to perform Bach's Double Violin concerto in 2019.

Alice comments, "I am very much looking forward to performing with Belsize Baroque and will relish the opportunity to lead a period instrument orchestra of this high standard, as well as the chance to work closely with such acclaimed guest directors. I am passionate about historical performance and can't wait to join this community of committed historical performers from different walks of life."



**Ada Witczyk**, the 2017 Belsize Baroque scholar, performed her last concert with us in June.

Ada comments, "Belsize Baroque has created a very unique opportunity for young people crossing the bridge in between studying and professional life. The leadership scheme has helped me grow up as a musician and learn from the UK's leading soloists such as Catherine Martin, Simon Standage and Bojan Cicic, amongst others.

Being surrounded by lovely and caring people enabled me to feel comfortable enough to play my best and learn leadership skills in the friendliest environment.

Thanks to the support of Belsize Baroque members my future engagements will include productions at the ROH and Warwick

Arts Centre and solo recitals in Poland, Switzerland and Austria.

We wish our outgoing scholar, Ada Witczyk, the very best in her future career.

# INGLES & HAYDAY

is proud to support

## BELSIZE BAROQUE



LONDON 020 7042 7337 NEW YORK +1 646 480 7038

[INFO@INGLESHAYDAY.COM](mailto:INFO@INGLESHAYDAY.COM)

77 GREAT TITCHFIELD STREET, LONDON W1W 6RF

[INGLESHAYDAY.COM](http://INGLESHAYDAY.COM)

# 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](http://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**

Catherine Martin (director and leader)

Nick Hardisty

Christine-Marie Louw

Jenny Frost

Miranda Ford

## **Second violins**

Alice Poppleton (leader)

Michael Jenner

Val Hudson

Wendy Talbot

Bruce Jamson

## **Violas**

Liz Hart

Hannah Teasdale

George White

Andrew Spencer

## **Cellos**

Mark Walkem

David Winfield

Elinor Bishop

## **Double bass**

John Henry Baker

## **Harpsichord**

Michael Strange

## **Theorbo**

Quentin Miller

## **Harp**

Jane Bliss

## **Flutes/recorders**

Richard Austen

Naomi Anderson

## **Oboes**

Susan Cooksley

Andre Villalobos

## **Bassoon**

Hilary Ougham

**DEALERS, REPAIRERS & MAKERS**  
**VIOLINS VIOLAS CELLOS**  
**DOUBLE BASSES & BOWS**  
**MODERN & BAROQUE**

**Fine Selection of Instruments & Bows**  
**Baroque & Classical Period Instruments**

**Expert Repairs & Conversion**

**Strings, Cases & Accessories**

**Tonal Adjustments**

**Bow Rehairing**

**Period Strings by Dlugolecki, La Folia, Toro, Gamut,**

**Baroco, CHD, Aquila, Kürschner, Pirastro,**

**Savarez, Pyramid**

**Same day Mail Order Service**

**Advice, Expertise & Valuations**

**Bridgewood & Neitzert**

**146 Stoke Newington Church St London N16 0JU**

**[www.bridgewoodandneitzert.london](http://www.bridgewoodandneitzert.london)**

**020 7249 9398**

**[violinsbn@btclick.com](mailto:violinsbn@btclick.com)**

**Monday to Friday 10am to 6pm, Saturday 10am to 4pm**