

BELSIZE BAROQUE

Catherine Martin, *Director*

Music by
Telemann
Dall'Abaco
Zelenka
Vivaldi
Bach

Sunday 25 November 2018, 6.30 pm

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

www.belsizebaroque.org.uk

Programme

Jan Dismas Zelenka (1679–1745) Introduction to the Oratorio '*I Penitenti*', ZWV 63

Adagio – Andante ma non troppo – Adagio

What better composer to open a programme that explores some of the darker hues of the Baroque musical spectrum than Jan Dismas Zelenka? His reputation as one of the leading musicians at the Dresden court, which was well established in his day, has been resurrected recently thanks to his qualities of innovation, unpredictability and downright eccentricity. *I Penitenti al Sepolchro del Redentore*, in which King David, St Peter and Mary Magdalene convene at the tomb of Jesus to mourn and contemplate his sacrifice for their sins, was first performed on Good Friday 1736. The intense Sinfonia that begins the oratorio creates a distinctive soundworld by juxtaposing mournful flutes with angular string outbursts. And to show that this is the introduction to the oratorio, it ends not on the chord of the home key of the piece, but on its dominant, creating a mood of expectancy.

Alessandro Scarlatti (1660–1725) Concerto Grosso No. 2 in C Minor *Allegro – Grave – Menuet*

Alessandro Scarlatti's concerto follows on well from the Zelenka, since all of its three movements share the key of Zelenka's Introduction, C minor. We have only twelve concertos from this major (and surely much under-performed) composer of the Neapolitan opera school, and they are notable for being conservative in structure, ignoring the Vivaldi model. Concerto Grosso No. 2 begins with a vigorous fugal *Allegro*, a busy four-part texture in which the solo concertino plays along with the rest of the band. The gravely beautiful slow movement is also in closely worked counterpoint. Scarlatti then takes a break from all this and concludes the concerto with a graceful minuet, in which the solo concertino alternates with the full orchestra.

Georg Philipp Telemann (1681–1767) Concerto in G Minor, TWV 53:g1 *Grave e détaché – Allegro – En Loure – Grave – Allegro*

Telemann's ever-fertile imagination is demonstrated in this concerto for two oboes and bassoon with strings. It starts in solemn mode and, rather than a French overture, we are treated, unusually, to the stately dance rhythm of a chaconne over a chromatic descending bass, which might not be out of place at the end of a Lully opera. After a tender and quiet ending, this gives way to a busy contrapuntal *Allegro*, in which the oboes are let off the leash. It leads directly into a *Loure*, a dance which often has rustic overtones, in this case refreshed by a sparkling episode in the major for the soloists.

Johann Sebastian Bach (1685–1750) Sinfonia in D Major, BWV 1045

The origin of Bach's beautiful and highly unusual concerto movement for solo violin, two oboes and strings is a bit of a mystery. It is a late work written in Leipzig in the 1740s, possibly as the introductory movement of a lost cantata. It features extensive and adventurous writing for the solo violin, and could be a reworking of an earlier piece. The festive character of the opening *ritornello*, together with the warmth of the strings in the key of D major, set the Sinfonia strikingly apart from the other works in this evening's programme.

Evaristo Felice Dall'Abaco (1675–1742) Concerto Grosso in E Minor, Op. 5, No. 3

Allegro – Adagio cantabile – Presto assai – Adagio – Presto assai – Largo – Primo passepied – Secondo passepied

Dall'Abaco is not a well-known name among baroque composers, but his career makes him one of the most cosmopolitan, and his music is far from negligible. Born and brought up in Verona, he moved to join the court orchestra in Munich in 1704, but then had to spend several years in Brussels with the rest of the court musicians following the defeat of the Bavarian army at the battle of Blenheim, before returning to Munich for the rest of his career. Like Alessandro Scarlatti, Dall'Abaco does not conform to the Vivaldi model of concerto, but adheres to a looser succession of movements. His writing shows clear French influence, exemplified by the dance movements that end the concerto. The solo instruments in this concerto are two flutes and a bassoon, and these play alone in the *Adagio*.

Antonio Vivaldi (1678–1741) Sinfonia 'Al Santo Sepolcro', RV 169

Adagio molto – Allegro ma poco

The Sinfonia *al Santo Sepolcro* (the Holy Sepulchre) was probably written to be performed at a Good Friday liturgy. Vivaldi marks it to be played 'without organ or keyboard'. The *Adagio* opens, unusually, with the dissonance of a minor second followed by a tritone: extreme harmony for the baroque period, and no doubt intended to evoke the suffering of Christ. The fugue that follows is equally chromatic and expressive. At the end of this remarkable piece, the same dissonance that introduced the work launches the final three bars. No work could more thoroughly give the lie to Stravinsky's cruel jibe that Vivaldi wrote the same concerto six hundred times.

Antonio Vivaldi Violin Concerto in G minor, RV319

Allegro – Largo – Allegro

Vivaldi makes use of two oboes and a bassoon to add colour to this concerto for violin and orchestra, most strikingly in the slow movement. The theme of the opening movement starts with twelve quavers repeating the same note, and this insistent motif is passed round the orchestra, before being developed in ornamented form by the solo violin. The *Largo* starts with a hushed theme in triple time over a chromatically descending bass line. In the final movement, the *ritornello* sections that frame the solo episodes also make use of repeated notes. The intensity of the work is highlighted by the fact that all three movements are in minor keys. This work, fittingly, also provides a concluding link in the chain that binds the programme tonight with works dedicated to the Virgin Mary. Vivaldi used the opening *ritornello* of the first movement in his Antiphon to the Virgin *Salve Regina*, RV 618: 'Hail, Holy Queen, Mother of Mercy, our life, our sweetness and our hope'.



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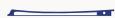




Save the date! Belsize Baroque's next two concerts will be on **Sunday 27 January 2019**, directed by Bojan Cicic, at St Peter's Church, Belsize Park, and on **Saturday 2 March 2019**, with the Ariel Consort of London, at St Matthew's Wimbledon. Details will be available at www.belsizebaroque.org.uk.



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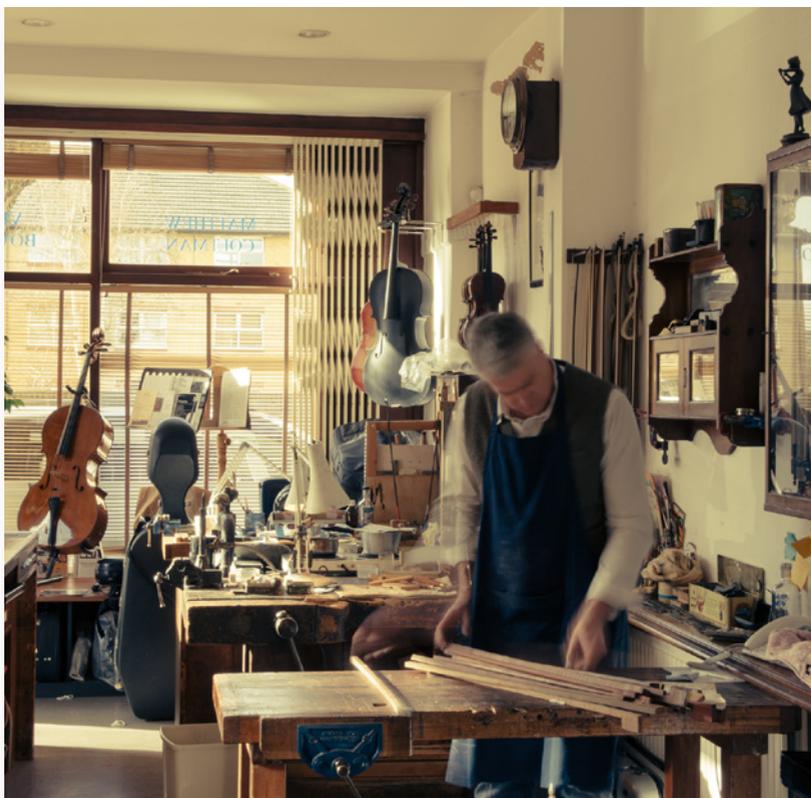
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Photo: Christine Bradshaw





Catherine Martin read music at St Anne's College, Oxford University, and completed her postgraduate studies 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



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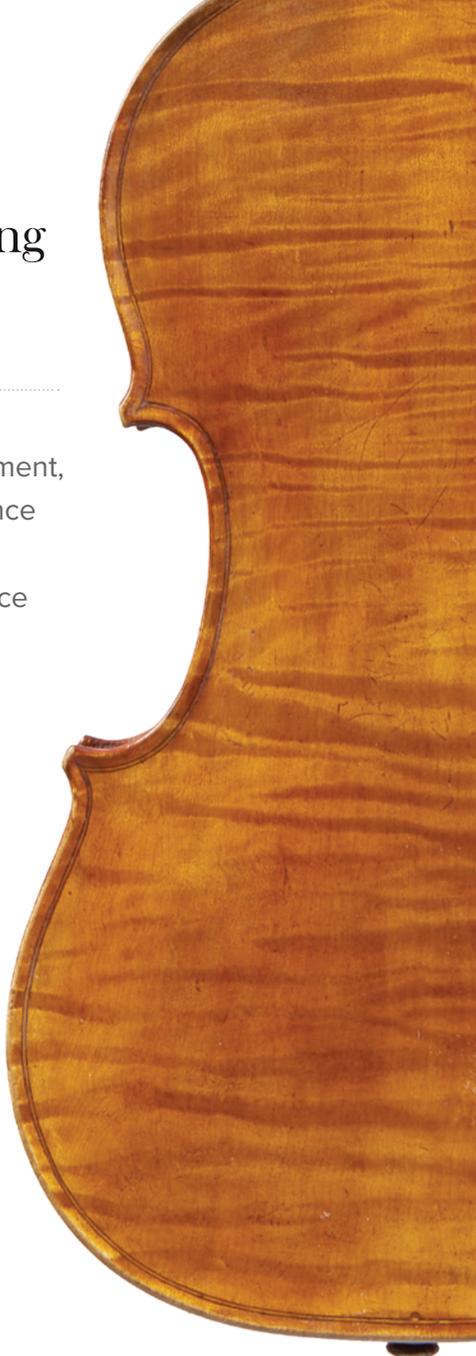
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Belsize Baroque 2018 Leadership Awards

Simone Pirri and Alice Poppleton are the holders of the 2018 Belsize Baroque Leader Scholarship and the 2018 Belsize Baroque Bursary, respectively. Simone will be leading the second violins in tonight's concert. Many thanks to everyone whose support makes our scholarship programme possible.



Simone Pirri 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. 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. Recently, he has performed at the 2018 Clifton International Festival of Music in Bristol with baroque chamber group FIGO, 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 has recently played at the 2018 Clifton International Festival of Music in Bristol with baroque chamber group FIGO, ensemble-in-residence at the festival, and is looking forward to 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."



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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

Catherine Martin (director and leader)

Michael Jenner

Nick Hardisty

Miranda Ford

Val Hudson

Second violins

Simone Pirri (leader)

Christine-Marie Louw

Wendy Talbot

Jenny Frost

Bruce Jamson

Violas

Liz Hart

Hannah Teasdale

Roger Mears

George White

Cellos

David Winfield

Elinor Bishop

Giles Kennedy

Bass

John Henry Baker

Harpsichord

Michael Strange

Theorbo

Quentin Miller

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Jane Bliss

Flutes/recorders

Richard Austen

Norman MacSween

Oboes

Susan Cooksley

Katherine Lewis

Bassoon

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