

# BELSIZE BAROQUE

Bojan Cicic, *Director*



Music by  
Vivaldi  
Dall'Abaco  
Locatelli  
Handel  
Muffat

Sunday 27 January 2019, 6.30 pm

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

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

# Programme

## **Pietro Antonio Locatelli (1695–1764)** Concerto Grosso Op. 1 No. 11 in C Minor

*Largo – Allemanda – Sarabanda – Giga: Allegro*

All composers in tonight's programme were cosmopolitan and well-travelled in the Europe of the Baroque. Locatelli is a good example: born in Bergamo near the Italian Alps, he spent ten years in Rome before setting out for extensive journeys in Germany and Italy. He settled for the last thirty years of his life in Amsterdam, where he died in his house on the Prinsengracht. His set of Concerti Grossi Op. 1 was published in 1721 when he was still based in Rome, but was astutely published in Amsterdam, where the higher standard of printing facilitated a Europe-wide distribution. It was dedicated to the noble prelate and future Cardinal Camillo Cybo, a patron of the Congregazione di S. Cecilia, of which Locatelli had been a member since leaving his native Bergamo. No. 11 displays Locatelli's writing for the violin at its most lyrical and expressive. The opening of the first movement, with its expansive cantilena soaring above unison punctuation marks from the other strings, is a foretaste of the riches to follow.

## **Georg Muffat (1653–1704)** Suite 1 in D Minor from Florilegium Secundum (1695), *Nobilis Juventus* ('Noble Youth')

*Ouverture – Entrée d'Espagnols – Air pour des Hollandois – Gigue pour des Anglois – Gavotte pour des Italiens – I. Menuet pour des François – II. Menuet*

Georg Muffat was a true early cosmopolitan in the war-torn Northern Europe of the seventeenth century. He was born in the Kingdom of Savoy (now part of France bordering Italy and Switzerland) to a family descended from Scottish emigrés. Muffat studied in Paris with Lully, the reigning figure in French music, and also in Rome with Arcangelo Corelli, before eventually settling in Vienna and Salzburg. The results of the time that Muffat spent in different countries can be seen in his works, which include both French-style suites comprising fashionable dances such as gavottes and bourrées, and Italian concerti grossi and keyboard toccatas. As the movement titles of this suite suggest, it is mainly in the French style, written for the Lullian line-up of five string parts with two viola parts. After a classic French overture with a fast fugal section in triple time, Muffat introduces a sequence of French dance movements, including a cheeky 'Gavotte for Italians'.

## **Evaristo Felice Dall'Abaco (1675–1742)** Concerto Grosso Op. 5 No. 6 in D Major

*Allegro – Aria: Cantabile – Ciaccona: Allegro e Spiccato – Rondeau: Allegro – Allegro*

Dall'Abaco featured in our last Belsize programme, and in our view his attractive concertos do not deserve the current rarity of their appearance in the concert hall. Born and brought up in Verona, Dall'Abaco moved to join the court orchestra in Munich in 1704. He 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. Dall'Abaco favours a looser succession of movements than the three-movement model of Vivaldi. His writing shows a clear French influence, exemplified by the dance movements that end the concerto, while much of the violin figuration and build-up of momentum is typically Italian.

*Interval*

## **Georg Muffat** Concerto Grosso No. XII in G Major, *Propitia Sydera* (‘Lucky Stars’)

*Sonata: Grave: Allegro – Aria: Largo – Gavotta: Alla breve e presto – Grave – Ciacona: Un poco grave – Borea: Allegro*

The second work by Muffat on tonight’s programme also displays his expertise in combining Italian elements with the strong French accent of his music. The movement titles suggest Italy, as does the strongly Corellian opening ‘Sonata’. The magnificent Chaconne or Ciaconna, which forms the centrepiece of the work, features a fluidly lilting triplet phrase (a segment of a star constellation, perhaps?) that recurs throughout the movement before giving way to some strikingly jerky and syncopated rhythms. The significance of the titles Muffat gave to his works is hard to judge. If ‘Nobilis Juventus’ might be taken to refer to the martial spirit required of the military forces so evident in Muffat’s Europe, could ‘Propitia Sydera’ point to a plea for peace and reconciliation, as that warlike century drew to its close?

## **Georg Frideric Handel (1685–1759)** Suite from *Rodrigo* (1707)

*Overture – Gigue – Sarabande – Matelot – Menuet – Bourrée – Rigaudon – Menuet – Passacaille*

Handel moved to Italy in 1706 from the Opera House in Hamburg. *Rodrigo*, composed in 1707, was his first opera written for performance in Italy. The first performance took place in Florence. The opera is based on the historical figure of Rodrigo, the last Visigothic king of Spain. The libretto is based on Francesco Silvani’s *Il duello d’Amore e di Vendetta* (“The conflict between love and revenge”). Here we have a glorious early example of Handel’s fusion of his Germanic roots with the Italianate style of music he encountered in Florence, Venice and Rome. French elements are also part of the mix, in the dance numbers and also in the Chaconne or Passacaille (which at times seems to be turning into an Italian violin concerto). John Mainwaring, Handel’s first biographer, tells us that *Rodrigo* was very popular; the composer ‘*was presented with 100 sequins, and a service of plate. This may serve for a sufficient testimony of its favourable reception.*’

## **Antonio Vivaldi (1678–1741)** Concerto RV 556a in C Major, ‘*Per la Solennità di San Lorenzo*’

*Largo: Allegro molto – Largo e cantabile – Allegro*

This is a resplendent example of the type of Baroque concerto that features a number of different instruments, sometimes categorized as a ‘*concerto con molti strumenti*’. Such concerti were especially cultivated at the court of Augustus the Strong in Dresden, which had a concentration of some of Europe’s most gifted instrumentalists. Over the course of his career Vivaldi maintained alliances with the German-speaking world (he died in Vienna), not least by composing a number of works for the Saxon court. This particular concerto, however, was probably written for Vivaldi’s native Venice, where the martyr St Lawrence’s feast day was commemorated annually at the Benedictine convent of San Lorenzo on 10 August. It is richly scored for pairs of recorders, oboes and a bassoon, as well as for two concertante violins. The scoring makes for many imaginative and innovative effects; look out in particular for the haunting beginning of the slow movement, where a hushed cello line ushers in a single solo violin.

Programme notes by Norman MacSween

Design/layout by Andrew Welsh

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



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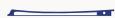




Save the date! Belsize Baroque's next two concerts will be on **Saturday 2 March 2019**, with the Ariel Consort of London, directed by Douglas Lee, at St Matthew's, Wimbledon, and on **Sunday 31 March 2019**, directed by Laurence Cummings, at St George's, Hanover Square. Details will be available at [www.belsizebaroque.org.uk](http://www.belsizebaroque.org.uk).



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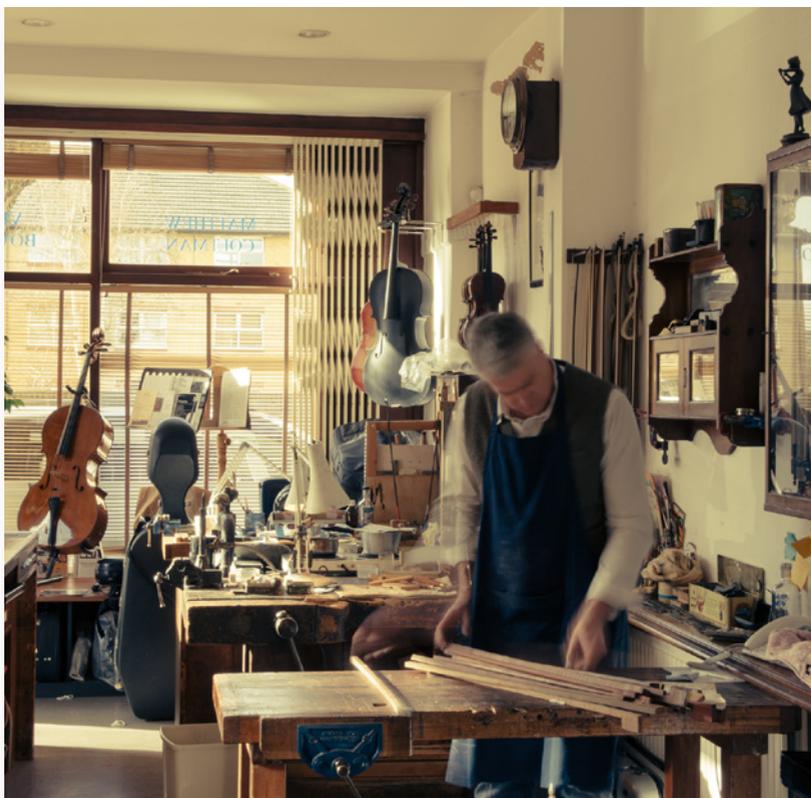
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Photo: Christine Bradshaw





Known for his sensitive and virtuosic playing, **Bojan Cicic** specialises in repertoire ranging from the late 16th century to the Romantic period. He has been guest leader and soloist with the Orchestra of the Eighteenth Century, the Orchestra of the Age of Enlightenment, the King's Consort and the Budapest Festival Orchestra, and appears regularly as leader and director with the Academy of Ancient Music and the European Union Baroque Orchestra. He has featured as leader on numerous recordings with Florilegium, La Nuova Musica and the Arcangelo Consort. His recording of J. S. Bach's Concerto for two violins with Rachel Podger was named the best available recording by BBC Music Magazine.

Bojan formed his own group, the Illyria Consort, to explore rare repertoire of the 17th and 18th centuries from the Venetian Republic and Habsburg Empire. They have performed at the Utrecht Early Music Festival, the Korkyra Baroque Festival, the Festival Laus Polyphoniae and the Festival de Sablé. Their debut recording of Giovanni Stefano Carbonelli Sonate da camera vol 1-6 achieved great critical acclaim and was chosen as Presto Recordings of the Year of 2017 by Presto Classical. Future projects include a premiere recording of the violin concertos by Giovanni Giornovich, as well as the second volume of Carbonelli's violin sonatas.

In 2016 Bojan was appointed Professor of Baroque Violin at the Royal College of Music, and he is passionate about training the next generation of instrumentalists in historically-informed playing styles. He was recently appointed leader of the Academy of Ancient Music. Bojan plays on a violin by Francesco Ruggieri from the 1680s, kindly loaned to him by the Jumpstart Junior Foundation.

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.

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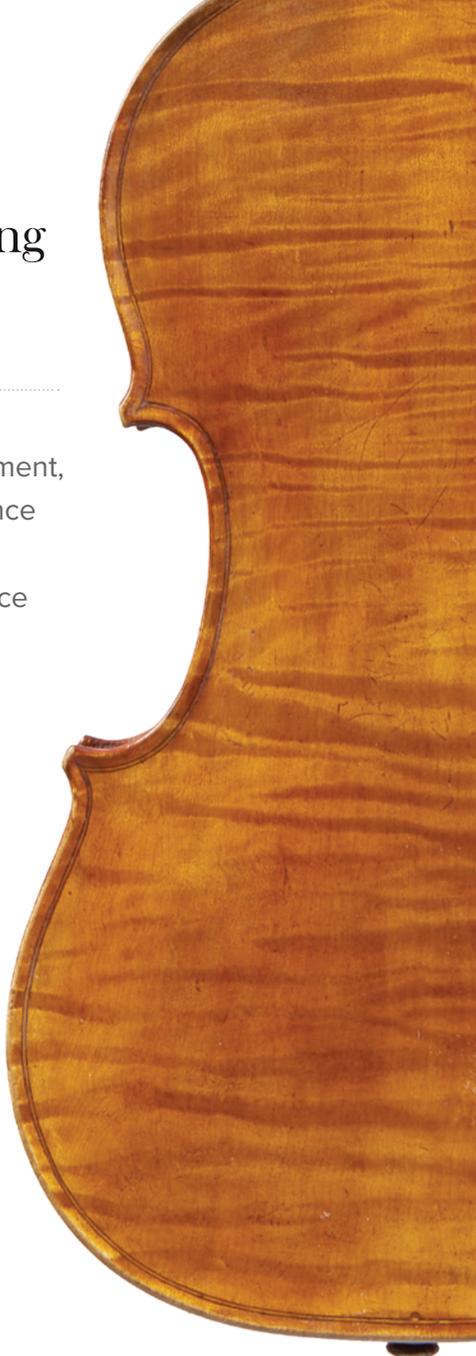
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*Pictured: A Very Fine Italian Violin by Giuseppe Rocca, Turin 1839 recently sold by Brompton's for **a new world auction record price of £210,000***



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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. Alice 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."

Antonio Stradivari 1717



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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](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. We would also like to say a special thank you to Bruce Jamson for his help with the orchestra.

## **First violins**

Bojan Cicic (director and leader)

Nick Hardisty

Graham Nicholson

Christine-Marie Louw

Wendy Talbot

## **Second violins**

Alice Poppleton (leader)

Michael Jenner

Miranda Ford

Simon Hill

Jenny Frost

## **Violas**

Elizabeth Hart

Hannah Teasdale

Roger Mears

Andrew Spencer

## **Cellos**

Mark Walkem

David Winfield

## **Bass**

John Henry Baker

## **Harpsichord**

Norman Macsween

## **Theorbo**

Quentin Miller

## **Harp**

Jane Bliss

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Julie Dean

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Susan Cooksley

Andres Villa Lobos

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