



# BELSIZE BAROQUE

Catherine Martin, *Director*

*Music by*  
**Vivaldi**  
**Valentini**  
**Telemann**  
**Heinichen**

**Sunday 29 September 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

At the height of the Baroque composers used the concerto to showcase colourful combinations of unusual instruments. We explore the different colours of instruments such as the viola d'amore and the lute, and then turn everything on its head with Vivaldi's "upside-down" concerto.

## **Johann David Heinichen (1683–1729) Concerto grosso in G, Seibel 214b**

*Vivace – Andante e staccato – Vivace – Alternativ forte e piano*

Heinichen studied law at Leipzig University – like Telemann he was one of the many Baroque composers who started out as lawyers. He spent seven years in Italy, mainly in Venice, where after two successful operas he met the Prince Elector of Saxony and was lured to Dresden, remaining there until his death ten years later. No doubt he would have liked to have been remembered for his operas, but we know him now mainly for his colourful multi-soloist concerti grossi, such as this one. Heinichen's fast movements have the driving rhythms and variety of instrumental colour (in this case provided by flutes, oboes and bassoon) that are familiar to us from Bach's Brandenburg concertos. His style tends to be described as light, bubbly and humorous, which is very apt here. Towards the end of the third movement Heinichen cheekily brings the music to a sudden halt at the point where we expect the piece to close, before launching suddenly into a final rustic dance.

## **Antonio Vivaldi (1678–1741) Ripieno concerto in A major, RV158**

*Allegro molto – Andante molto – Allegro*

A concerto can have many soloists, but it can also have none. This is a so-called "ripieno" concerto, written for the tutti string band in four parts. In spirit and layout we are close in feeling to the early classical symphony, though the clear-cut bright and breezy opening motif of the first movement punching its way down through an octave is vintage Vivaldi, as are also the tremolando chords in the middle of the movement. The *Andante molto* is an operatic aria but conceived very much in terms of the violin, which spins an elegant unison line with delicate decoration. The climax of this movement briefly evokes (for our ears) atonal music, such as that written by Stravinsky. This is swept away by one of Vivaldi's most tuneful finales, again in a homophonic style that presages the emerging classical symphony.

## **Georg Philipp Telemann (1681–1767) Concerto in B minor for two flutes and calchedon, TWV 53:h1**

*Grave – Vivace – Dolce – Allegro*

Think two flutes and orchestra and in the Baroque world we are in Francophile country. As with his celebrated Paris quartets for French virtuosi, Telemann revels in this territory. This concerto is one of a set of six, all featuring flutes and calchedon, that experiment with merging the Italian concerto with a French sensibility. The calchedon (also called a galichon or galizona) is a type of six-string bass lute that was sometimes used as a continuo instrument in Germany and Bohemia during the early 1700s. A stately opening movement proceeds over a chromatically descending bass that is desperately melancholic, imitating the ticking clock lilt of the calchedon when it enters with the flutes. The remaining three movements are delicately poised dance movements, culminating with a lively gigue.

*Interval*

## **Georg Philipp Telemann Triple concerto in E major, TWV 53:E1 for flute, oboe d'amore and viola d'amore**

*(Largo) – Allegro – Siciliana – Vivace*

The name *viol d'amore* first appears in John Evelyn's *Diary* (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 surprising...*". "D'amore" versions of wind instruments, sounding a third lower and therefore more mellow, were cultivated in the baroque era, and this Telemann concerto pays generous tribute to their soft "amorous" sound, in combination with the sympathetic strings of the viola d'amore (for some reason in this concerto Telemann did not specify a flute d'amore, which was certainly played at the time). He contrasts their tone colours with subtlety and imagination in movements that have a marked bucolic character. The key of E major was characterised by Rameau as suitable for happy and tender music, and this key, though not frequently used in baroque concertos, is also the key of Vivaldi's first *Four Seasons* concerto, depicting spring.

## **Giuseppe Valentini (1681–1753) Concerto grosso, Op. 7, No. 11**

*Largo – Allegro – Grave – Allegro – Grave – Presto – Adagio – Allegro assai*

One feels it would have been nice to know Valentini, who had the nickname of "little ragamuffin" (*Il Straccioncino*) and was a poet and painter as well as a composer. He served various princely courts in Rome and succeeded no less a musician than Corelli as concert director. This concerto is in multi-movement form rather than the three-movement form established by Vivaldi. The opening Largo recalls Corelli, but is more open in texture, with a viola providing the bass at the beginning and the end. The four violins open the ensuing Allegro, pursuing one another in a fugal texture. The last two fast movements provide a contrast by being essentially dance movements of equally lively character.

## **Antonio Vivaldi Concerto in F major "Proteus or the World Turned Upside Down" (*Il Proteo ò il mondo al roverscio*), RV572**

*Allegro – Largo – Allegro*

Ever keen to find an arresting title for his works, Vivaldi here depicts the Greco-Roman "old man of the sea" god who was able to change his shape at will. In the concerto's first movement Vivaldi constructs the treble and bass line of his ritornello so that they are interchangeable and can literally be played upside down. The first version of the concerto made the point visually as well, by having the violin play in the cello clef and vice versa. Later in his career Vivaldi rescored the concerto to suit the taste for multi-instrument concertos that was in evidence at the time, particularly in German-speaking lands. In reality this rescored version has only two solo lines, but Vivaldi turns the orchestral palette on its head, so to speak, by adding flutes, oboes and a harpsichord to the solo violin and cello lines. He takes the upside-down image one step further by having the oboes and flutes play at the bottom of their registers and both the violin and cello at the top. The resulting piece is one of Vivaldi's most sophisticated and enchanting works, inexplicably very rarely played in the concert hall.

Programme notes by Norman MacSween

Design/layout by Andrew Welsh

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



**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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**Save the date!** Belsize Baroque's next two concerts will be on **Sunday 1 December**, directed by Catherine Martin, and **Sunday 2 February 2020**, directed by Joseph Crouch. Details will be available at [www.belsizebaroque.org.uk](http://www.belsizebaroque.org.uk).



## Belsize Baroque 2019/20 Leadership Scholarship

Belsize Baroque is delighted to announce the award of the Belsize Baroque Leadership Scholarship for 2019/20 to **Marguerite Wassermann**.



Marguerite writes: “I am really excited about working with this high-level early music ensemble. I look forward to the mentorship offered by Belsize Baroque’s exceptional guest directors, to their challenging and varied programmes, and most of all, to being part of this thriving historical performance community.”

Marguerite is a postgraduate student at the Historical Performance department of the Royal Academy of Music, where she holds the Scholarship of the Enlightenment and studies with Margaret Faultless. This year, Marguerite has performed at St Martin-in-the Fields, St John’s Smith Square, the Reform Club, and St Anne’s, Kew. With her ensemble, Judith Collective, Marguerite has staged cantatas by Elisabeth Jacquet de la Guerre, and she is creating a festival of early music by women composers for 2020. Before she enrolled at the Academy, Marguerite graduated from New College, Oxford University, with a first-class degree in music. At Oxford, she helped found and direct an early music ensemble, The Bate Players, which regularly performed at the Holywell Music Rooms and the Keble Early Music Festival, and won the Bate Recording Prize. Marguerite currently plays on a Jacob Stainer baroque violin generously loaned to her by the Royal Academy of Music.

We would like to thank everyone who applied for the scholarship.

We would also like to extend particular thanks to **Alice Poppleton**, our Bursary Award winner for 2018/19, for her exceptional support of the orchestra.

Alice writes: “I had the most fantastic and formative year with Belsize. The warm and encouraging atmosphere allowed me to grow as a person, player and leader and I look forward to supporting the orchestra in the future.”



**Jam Orrell** has recently completed her studies at the Royal Academy of Music, where she studied historical viola and viola d’amore with Jane Rogers. Before this, she studied Music at St Catherine’s College, Oxford. During her time there, she was the Senior Repetiteur Scholar for New Chamber Opera Company and sang in Schola Cantorum of Oxford. As a historical violist, Jam has performed with groups such as Orchestra for the Age of Enlightenment, Florilegium, English

Concert, Oxford Bach Soloists, and Early Opera Company. Jam is interested in pursuing a career both in academia and performance. Her research interests include performance practice at the time of Purcell, pop music, and transgender and gender studies.

# 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](https://twitter.com/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)  
Miranda Ford  
Nick Hardisty  
Tom Suarez  
Kate Agostino

## **Second violins**

Marguerite Wassermann  
Christine-Marié Louw  
Michael Jenner  
Val Hudson  
Jenny Frost

## **Violas**

Elizabeth Hart  
John Sutherland  
Iulian Turicianu

## **Cellos**

Mark Walkem  
David Winfield  
Norah O'Leary

## **Bass**

Harry Buckoke

## **Harpichord**

Michael Strange

## **Calchedon**

Quentin Miller

## **Harp**

Jane Bliss

## **Viola d'amore**

Jam Orrell

## **Oboes**

Susan Cooksley  
Andre Villalobos

## **Bassoon**

Hilary Ougham

## **Flutes**

Richard Austen  
Nick Jackman

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