

BELSIZE BAROQUE

Catherine Martin, *Director*



Music by
Lully
Purcell
Charpentier
Rosenmüller
Schmelzer
Muffat
Fux

Sunday 1 December 2019, 6.30 pm

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

www.belsizebaroque.org.uk

Programme

Georg Muffat (1653–1704) *Armonico Tributo Sonata No. 2*

Grave – Allegro – Grave – Forte e allegro – Grave – Aria – Grave – Sarabanda – Grave – Borea

Georg Muffat was a composer, organist and theorist who travelled extensively in Europe and met the most famous musicians of his day. He was born in the then-German region of Savoy, but began his musical education in Alsace at the age of ten. His keen observations on differing performance practice in Jean-Baptiste Lully and Arcangelo Corelli's ensembles, in Paris and Rome respectively, were published alongside his two *florilegia* (bouquets) of dance suites from 1695 and 1698. Muffat's personal style combines the French five-part instrumental texture with the Italian treatment of dissonance. The result is a uniquely rich harmonic palette.

Muffat's G Minor Sonata, from his *Armonico Tributo* collection of 1682, is a *concerto grosso* in the Italian style, with harmonically dense *Grave* movements alternating with faster movements in the style of a dance. The first *Allegro* is eccentric—Muffat presents one bar of music that possesses a dance-like character, but prevents it from being danced to by following it with bars of silence. The *Aria*, which is in the manner of a gavotte, is a perfect example of the walking bass figure, a frequent feature of Corelli's *concerti grossi*.

Johann Rosenmüller (1619–1684) *Sonata Duodecima à 5*

Grave – Presto – Adagio – Largo – Adagio – Presto

Rosenmüller was a German instrumentalist and composer who held positions as a trombonist, organist, composer and teacher throughout his life. He was threatened with imprisonment in Leipzig on suspicion of homosexuality in 1655, but he escaped, possibly to Hamburg, before travelling to Italy to begin a new phase in his career. In 1658, Rosenmüller can be traced to the Venetian church of *San Marco*, where he was employed as a trombonist. He became resident composer at the *Ospedale della Pietà* in 1678, 25 years before Antonio Vivaldi took up the post.

Rosenmüller's *Sonata Duodecima à 5* is similar to Muffat's *Armonico Tributo* sonata, both in its succession of short movements that alternate between fast and slow tempi and in the rich five-part writing. Above all, these two sonatas both celebrate the power of harmony. Like Muffat, Rosenmüller seems obsessed with falling into strange harmonic zones through a chromatic approach that abides by the rules of counterpoint.

Jean-Baptiste Lully (1632–1687) *Le Bourgeois Gentilhomme*

Jean-Baptiste Lully (originally Giovanni Battista Lulli) is an Italian-born musician who defined the French baroque style. He arrived in France first as the Italian tutor to Louis XIV's cousin, Anne-Marie-Louise d'Orléans, but he then acquired his own

education on the harpsichord and violin and in the art of dance through lessons from other royal tutors. He first took to the stage as a dancer in the monumental Italian-French collaboration, the *Ballet Royal de la Nuit*. He distinguished himself as an exquisite performer, one of the King's favourites. The special relationship that Lully shared with King Louis XIV opened the path for Lully to gain cultural power and influence. Lully ascended from director of the court violin band *Les Vingt-quatre Violons du Roi* to holding a monopoly over all operas printed and performed in Paris.

Le Bourgeois Gentilhomme was written and premiered in 1670, a collaboration with the playwright Molière. Lully wrote instrumental dances, solo songs, and choruses to be interspersed between scenes. Lully uses his dance music to set the stage and allude to scenes both near and far. He incorporates new harmonisations of famous Parisian minuet melodies into his score, and in the Turkish march he uses the flattened 6th degree of the scale to invoke a far-away land, a trope that would become part of Mozart and Haydn's eighteenth-century musical language.

Marc-Antoine Charpentier (1643–1704) *Noëls pour les instruments* H.531 and H.534

Charpentier lived and worked in France during Lully's monopoly, and felt the full force of Lully's power. He never held a position in the court of Louis XIV, at a time when the court was one of the few lucrative job opportunities for musicians in the seventeenth century; rather, he made a successful career for himself within the sacred realm and in private musical establishments in Paris.

Charpentier began his musical education in Rome, where he initially travelled to study painting. As soon as he returned to Paris, he was housed by Marie de Lorraine, a wealthy noblewoman. After Lully and Molière fell out, Charpentier became the playwright's chosen collaborator, and even provided music to replace Lully's. Charpentier also cultivated a successful relationship with the Jesuit church in Paris; he served as director of music at Saint Louis, for which he composed mostly sacred music, and he also composed operas to be performed in Parisian Jesuit Colleges. The *Noëls* (orchestrations of popular carols) were composed for performance in the church alongside Christmastide antiphons and motets.

Johann Joseph Fux (1660–1741) *Ouverture in D minor* E109

This Ouverture in D Minor is part of Fux's Opus 1 *Concentus Musico-Instrumentalis*, a collection of orchestral works, from 1701; the five ouvertures, one sinfonia and one serenade from this collection are all multi-movement suites. Fux has gained a reputation for musical conservatism because of his famous composition treatise, *Gradus ad Parnassum*, which took Renaissance principles as the starting point for counterpoint as late as 1725. Fux's Ouverture in D Minor, however, displays an extraordinary mixture of national styles and musical structures, as well as unusual orchestration. The most striking features include the oboe and bassoon parts, which

are totally independent from the strings, the contrast between French overture style and the sudden burst of the Italianate *concerto grosso* texture in the *Fuga*, and the combination of binary dance forms with free-flowing arias.

Johann Heinrich Schmelzer (1620–23 to 1680) *Lamento Sopra la Morte Ferdinand III*

Ferdinand III was the King of Croatia and Bohemia, the Archduke of Austria, and the Holy Roman Emperor until his death in 1657. He was famous as a supporter of the arts, and was also a composer in his own right. Johann Heinrich Schmelzer's elegy is not the only one of its kind; Johann Jakob Froberger, a colleague of Schmelzer's at Vienna's St Stephen's Cathedral, also wrote a harpsichord *Lamentation* after the death of the king.

This *Lamento* for four string parts comprises small sections with extreme contrasts of character, modality and texture. It opens with a treble-dominated *Adagio*, which slides between keys without any preparation. This is followed by a harmonically static triple-time section of repeated G major chords. Fugal and bittersweet dance sections can also be heard in this work.

Henry Purcell (1659–1695) Chacony in G minor Z.730

The Chacony in G minor is a stand-alone orchestral piece, most likely written for King Charles II's band, the Twenty-Four Violins. The English court's string band had its origins during Henry VIII's reign when six talented string players of Jewish-Italian descent arrived at court, but this seventeenth-century iteration was fashioned in the manner of King Louis XIV's *Les Vingt-quatre Violons du Roi*, and some of the players were French. This poses a problem for historical performers, who have to





decide whether this music should be played as though it is entirely French, with Lully's bowings as observed by Muffat, with French ornamentation, and with the swung, unequal rhythms (*inégalité*) described by French musicians, or whether to venture into the unknown and try to grasp a sense of English style, for which the surviving information is scarce.

The chacony, or *chaconne*, is a dance movement that features a set of melodic variations over a repeating bass. This dance has its origins in the sixteenth-century Spanish *ciaccona*, which, in its choreographed and texted settings, was known as a humorous and suggestive dance. It then travelled to Italy, where it was mostly written for a solo keyboard instrument or with one treble instrument over a bass, and to France, where it was a mainstay of Lully's *tragédies lyriques*. Purcell's *chaconnes* are some of the first to be found in England, and span the chamber, orchestral, and operatic genres.

Programme notes by Marguerite Wassermann

Design/layout by Andrew Welsh

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



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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 Wroclaw 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.



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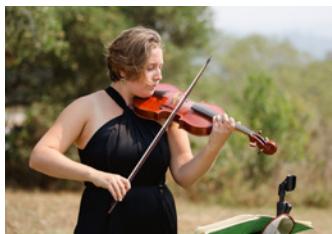


Save the date! Belsize Baroque's next two concerts will be on **Sunday 2 February 2020**, directed by Joseph Crouch, and **Saturday 7 March**, with the Ariel Consort of London, directed by Douglas Lee. Details will be available at www.belsizebaroque.org.uk.



Belsize Baroque 2019/20 Leadership Scholarship

Marguerite Wassermann is the holder of the Belsize Baroque Leadership Scholarship for 2019/20.



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.



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 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.

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)

Christine-Marié Louw

Sally Heath

Wendy Talbot

Mari Minoda

Miranda Ford

Second violins

Marguerite Wassermann

Tom Suarez

Kate Agostino

Chris Cuninghame

Jenny Frost

Violas

Alice Poppleton

Elizabeth Hart

John Sutherland

Iulian Turiciu

Cellos

Lucinda Neil

Iain Hall

Bass

Jonny Gee

Harpsichord

Michael Strange

Theorbo

Quentin Miller

Harp

Jane Bliss

Oboes

Susan Cooksley

Hannah Blumsohn

Bassoon

Hilary Ougham

Flutes

Richard Austen

Julie Dean

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