

# BELSIZE BAROQUE



Joseph Crouch, *Director*

*Music by*  
Bach  
Fasch  
Kauffman  
Graupner  
Telemann

Sunday 2 February 2020

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

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

## Programme

In the early 18th century, Johann Kuhnau held one of the most highly coveted positions in Europe: Leipzig's 'Thomaskantor'. Not only did the job entail being the full-time musical director of the boys' choir at St Thomas's, Leipzig, it also meant being responsible for music at Leipzig's three other Lutheran churches (the Nikolaikirche, the Neukirche, and the Peterskirche), and for music at Leipzig's civic occasions. In 1722, after 21 years as Leipzig's Thomaskantor, and a previous 17 as the church's organist, Johann Kuhnau died, leaving his position open. The vacancy drew in some of Germany's finest musicians, and this programme surveys the orchestral music of five of these candidates: Kauffmann, Fasch, Graupner, Telemann, and Bach.



### **Kauffmann, Georg Friedrich (1679–1753) Sinfonia from the Oratorio *Die Himmelfahrt Christi***

*Sinfonia – Siciliana – Allegro*

Kauffman was already an experienced organist by the time he applied to be Thomaskantor; in 1710 he was promoted from organist to Kapellmeister of the court of the Duke of Saxe-Merseburg. Kauffmann was not awarded the job in Leipzig, but he did make it to the final round. In 1733, Kauffmann began the serial publication of his 98 chorale preludes for organ, the first since Samuel Scheidt's 1624 collection.

The Sinfonia from the Oratorio *Die Himmelfahrt Christi* has the richness of two viola parts, and begins in the French style, with an overture followed by a fugue, and a return to the slow section at the end. The winds play in dialogue with the strings, a remnant of the Italian polychoral style of composition which entered the German school when Heinrich Schütz studied with Gabrieli. The triple-time allegro begins boldly, with a double trumpet and timpani trio.

### **Fasch, Johann Friedrich (1688–1758) Sinfonia in A Minor, FaWV M:a1**

*Allegro – Andante sempre piano – Allegro*

Johann Friedrich Fasch was in the fortunate position of being already deeply connected to Leipzig and the church of St Thomas before he applied for the position of Thomaskantor. In 1701, Fasch was recruited by Kuhnau to be one of the first students at Leipzig's Thomasschule, where he studied organ and composition with Kuhnau. However, the personal connection did not prove to be enough and Fasch was not offered the job. Instead, he went on to have a successful and mixed career, working as a composer for various churches, courts, orchestras, and opera houses, as well as a violinist, town clerk, and administrator. Fasch also spent much of his adult life as Kapellmeister in Zerbst, Prague, where he created a network of compositions to be exchanged between musicians without cost.

Fasch's personal style can be characterised by quick changes of *affekt*. In the A Minor Sinfonia, Fasch juxtaposes quirky, angular phrases made up of odd bar lengths with moments of more familiar baroque sequencing. Fasch specifies that the strings should be muted for the the dreamy middle movement ('Andante sempre piano'), which creates a total contrast of sound.

### **Graupner, Christoph (1683–1760) Overture Suite in D Major, GWV 420**

*Ouverture – Rejouissance – Air en Rondeau – Menuet I & II – Tombeau – March*

Like Fasch, Graupner was connected to the Thomasschule before 1722. He studied organ and composition with Kuhnau and became an apprentice to him, being entrusted with odd jobs such as copying parts from manuscripts and handwriting letters that Kuhnau dictated. He was also Fasch's school prefect. Graupner was second choice for the role in Leipzig, but his employers at Darmstadt refused to accept his resignation. Instead they increased his salary, and Graupner remained there until the end of his life, serving over 50 years in that institution. He made his mark in Darmstadt, overseeing periods of both expansion and reduction of the orchestra, as well as shifting focus from the cantata to the orchestral realm as fashions changed. The majority of Graupner's orchestral compositions are in a hybrid of sinfonia and suite style, representing a transitional stage in the evolution of the baroque dance suite to classical symphonies.

#### *Interval*

### **Telemann, Georg Philipp (1681–1767) Sonata à 7 in e minor, TWV 50:4**

*Gravement – Alla breve – Air – Tendrement – Gay*

As the most famous musical celebrity in Europe, Telemann was the preferred applicant for the role of Thomaskantor, despite his difficult relationship with Kuhnau during his student days in Leipzig. In the first decade of the 18th century, Telemann lived in Leipzig with the intention of studying law and forfeiting music forever, but his compositional talents were quickly exposed, and by 1704 Telemann held positions as the musical director of the Leipzig opera house and the Kapellmeister at the Neukirche. In both of these roles, Telemann supplemented his forces with student musicians, making it possible to have more frequent concerts and services. Kuhnau, as the overseer of church music in Leipzig, felt that his choir were being robbed of their opportunities for performance at the Neukirche, and that the student opera singers should be studying church music. Kuhnau even went so far as to petition the town council for Telemann to be banned from some of his musical activities, but the council ended up only banning him from singing in the opera house – something he did only very occasionally anyway.

Telemann's 'Sonata à 7' begins sparsely, with slow-moving harmonic progressions, and little sense of a clear melodic line or rhythmic motif. The rich fugue that follows uses the full variety of instrumental combinations in its ever-changing texture, one example being the use of violin bassetto, where the violins play the bass line of the texture, clearing the way for other violins, cellos, or oboes to present their melodies above. Like Graupner, Telemann contrasts the winds and strings in dialogue in the Air.

### **Bach, Johann Sebastian (1685–1750) Orchestral Suite No.3 in D major, BWV 1068**

*Ouverture – Air – Gavotte 1 & 2 – Bourrée – Gigue*

Christoph Wolff and Walter Emery wrote that Bach's 'genius combined outstanding performing musicianship with supreme creative powers, in which forceful and original

inventiveness, technical mastery, and intellectual control are perfectly balanced.' Such laudatory terms start to be used about Bach from the late 18th century onwards. Nicholas Forkel, Bach's first biographer, wrote that 'Bach cannot be named except in tones of rapture, and even of devout awe, by those who have learnt to know him' in 1802. Despite being held in incomparably high regard now, and shortly after he died, Bach was only third choice for the position of Thomaskantor in Leipzig, and only took up the position after Telemann and Graupner had withdrawn their applications.

There has been some doubt over whether Bach's instrumental music dates from his years in Cöthen (1717–23), but the current musicological consensus is that most of it was written for the Leipzig Collegium Music, with the four orchestral suites being composed between 1725 and 1739. The third orchestral suite is unusual in its rich scoring, which includes a timpani and three distinct trumpet parts. The first movement, like Kauffmann's, is in the French overture style, with the signature outer slow sections, complete with dotted rhythms and tirata (fast, scalic connections between beats) and a fast, fugal section in between. The two Gavotte movements will be familiar to many. The second Gavotte responds to the first by varying the order of the rhythmic cells in a way that can feel like a displacement of the downbeat. Similarly, the simple phrase structure and melodic clarity of the first Gavotte are echoed, then academicised, in the second with the addition of canonic devices and sequences of suspensions.

Programme notes by Marguerite Wassermann  
Design/layout by Andrew Welsh

Antonio Stradivari 1717



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**Joseph Crouch** is the principal cellist of The English Concert, The Sixteen and the Internationale Bachakademie, Stuttgart.

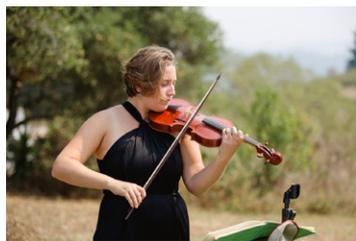
Joe first encountered the sound of gut strings as a boy treble at Westminster Abbey and choral scholar at King's College, Cambridge. These collaborative projects – in their repertoire, their scale, their energy and ambition – always seemed more alluring than the choir's daily services, and Joe made the final shift from voice to baroque cello as a postgraduate at The Royal Academy of Music, studying with Jennifer Ward Clarke. After graduation, Joe joined the European Union Baroque orchestra and Monica Huggett's Trio Sonnerie. He was

later appointed principal cellist with The Academy of Ancient Music and The Gabrieli Consort, and took up a research fellowship at The University of Southampton.

Today Joe combines his orchestral roles with teaching and coaching at the Guildhall School of Music and Drama and The Royal Academy of Music in London. Joe has performed concerto solos with many of the UK's leading period instrument ensembles and recently recorded Nicola Porpora's G major Concerto with The English Concert.

### **Belsize Baroque 2019/20 Leadership Scholarship**

**Marguerite Wasserman** 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.

**Save the date!** Belsize Baroque's next concerts will be on Saturday 7 March at St Matthew's Church Wimbledon, with the Ariel Consort of London, directed by Douglas Lee, on Saturday 28 March, directed by Laurence Cummings, as part of the Handel Festival, and on Sunday 21 June at St Peter's Belsize Park, directed by Catherine Martin. Details will be available at [www.belsizebaroque.org.uk](http://www.belsizebaroque.org.uk).

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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 thank William Tuck for the kind loan of his timpani, and Stephen Keavy of the Guildhall School of Music and Drama.

## **First violins**

Marguerite Wassermann  
Miranda Ford  
Sally Heath  
Tom Suarez

## **Second violins**

Michael Jenner  
Christine-Marié Louw  
Val Hudson  
Jenny Frost

## **Violas**

Elizabeth Hart  
John Sutherland

## **Cellos**

Joseph Crouch (director)  
Mark Walkem  
David Winfield  
Yuji Kubo

## **Violone**

Peter McCarthy

## **Theorbo**

Quentin Miller

## **Harpsichord**

Michael Strange

## **Harp**

Jane Bliss

## **Trumpets**

Harry Plant  
Adam Meyer  
Thomas Thornton

## **Oboes**

Susan Cooksley  
Andres Villalobos

## **Bassoon**

Hilary Ougham

## **Timpani**

Sami Alsindi

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