

BELSIZE BAROQUE



Lucy Russell,
Director

Bach Overture No. 1 in C
Handel Concerto Grosso Op. 6, No. 6
Telemann *Les Nations* Suite
Maurice Green Overture No. 1

Sunday 30 May 2021, 6.30 pm

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

Tickets: £15, www.wegotickets.com/event/514115 (tickets
must be booked in advance)

www.belsizebaroque.org.uk

Enquiries: 07711 666 270

Back to Bach 30th May 2021

We are so pleased to be able to resume performances. All we can ask is that you sit, relax and enjoy this selection of works both great and small. We are also excited to be working alongside violinist Lucy Russell who will be directing the performance.

Programme

Doctor Maurice Greene	Overture No. 1
JS Bach	Ouverture No. 1 BWV 1066
	<i>Interval</i>
GF Handel	Concerto Grosso Opus 6 No. 6 HWV 324
GP Telemann	Les Nations TWV 55:B5

Belsize Baroque

Violin 1

Lucy Russell (Director)
Miranda Ford
Christine-Marié Louw
Tom Suarez

Violin 2

Marguerite Wassermann
Val Hudson
Jenny Frost

Viola

Liz Hart
Jane MacSween

Cello

Mark Walkem
Mary Walton

Bass

Peter McCarthy

Harpsichord/Mandora

Norman McSween
Quentin Miller

Oboes

Susan Cooksley
Hannah Blumsohn

Bassoon

Hilary Ougham

Flute

Richard Austen

Lucy Russell

Lucy Russell, professor of Historical Violin at the Royal College of Music, is held in high international regard for her versatility as a violinist. Her work on both modern and period instruments as leader of the Fitzwilliam Quartet has taken her across the world and has encompassed a breadth of repertoire stretching from Purcell to the present day. She has led several ensembles over the years, including The King's Consort, Classical Opera Company, Florilegium, Dunedin Consort (to name a few).

Doctor Maurice Greene - Overture No. 1

Allegro Assai - Andante - Vivace

Doctor Maurice who? Well, despite being entirely unknown today Doctor Greene was the organist at St. Paul's Cathedral, composer to the Royal Chapel and Master of the King's Musick during the first half of the 18th century making him a direct contemporary of Handel. By 1735 he held all the most important musical appointments in England. Greene also helped to found The Academy of Ancient

Music, formed to perform works up to the end of the 16th century. Unfortunately, Greene was involved in a public row with Handel leading to his resignation of The Academy and ending their friendship permanently. His compositions are bright and tuneful capturing something of the charm of English country life. This overture is the first of a set of six published in 1745.

JS Bach - Overture No. 1 BWV 1066

Overture (Grave-Allegro) - Courante - Gavotte I & II - Forlane - Menuet I & II - Bourrée I & II - Passepied I & II

Thought to be an early work composed between 1717 and 1720, in many ways this orchestral suite is typical of those written in Germany at this time. Where Bach excels is in his melding of the French style with a highly complex contrapuntal flare which he takes much further than any of his colleagues. Despite the complexity, this music never feels forced or serious. The plethora of melodic ideas bolstered by an irresistible rhythmic drive during the fast section of the opening overture, continues through the following dances. Highlights include the fiery Venetian Forlane, and the final pair of Passepieds; the second of which has the oboes play a flowing counter melody over the top of the melody already heard from Passepied 1.

GF Handel - Concerto Grosso Opus 6 No. 6

Largo Affetuoso - Allegro ma non troppo - Musette - Allegro - Allegro

Handel's Opus 6 set of 12 'grand concertos' was composed at speed within a month. With 62 movements of completely new music this must have been a huge task. Handel took Corelli's own Opus 6 concerti for inspiration, fused this with Vivaldi's solo concerto style and liberally incorporates French dances. Each concerto is a kaleidoscope of styles with a varying number of movements. This concerto is one of the dark hued dramatic ones that could easily slot into one of his operas. Highlights include the opening Largo that uses solo strings to add richness and colour, and a charming musette full of rustic "scotch snap" rhythms.

GP Telemann - Les Nations TWV 55:B5

Overture - Menuet I & II - Les Turcs - Les Suisses - Les Muscovites - Les Portugais - Les Boiteux - Les Coureurs

Only four overtures by Bach survived. In contrast, hundreds by Telemann exist in manuscript today. Several of them have geographical or nationalistic references and could be said to reflect the cosmopolitan city of Hamburg where Telemann spent some of his most productive years. This one has fun referencing nationalities via street tunes that Telemann often noted down from his travels. These tunes can sound strange to our ears today. Curiously the final two dances are titled Les Boiteux (The Lame) and Les Coureurs (The Runners). The baying sounds depicted in the former perhaps suggest Telemann is referring to horses in two different comical guises.

Belsize Baroque Leader Scholarship

Thanks to the generosity of our sponsors and the funds we have raised, we are able to offer the Belsize Baroque Leader Scholarship scheme. It is an important part of our aim to give young professional players specialising in historically-informed performance the chance to lead an orchestra, gain further experience of solo performance under our range of directors. Tonight we wish the best of luck to Marguerite Wassermann, who completes her scholarship with us this evening. Marguerite has been a joy to work with and will no doubt have a great career ahead to look forward to.

Applications are open until Friday 18th June for a Leader Scholar for 2021/22. Masters students of the baroque violin, or those who have completed their masters degree within the past three years, are eligible to apply. Please see our website at www.belsizebaroque.org.uk for details and to read about present and past scholars.