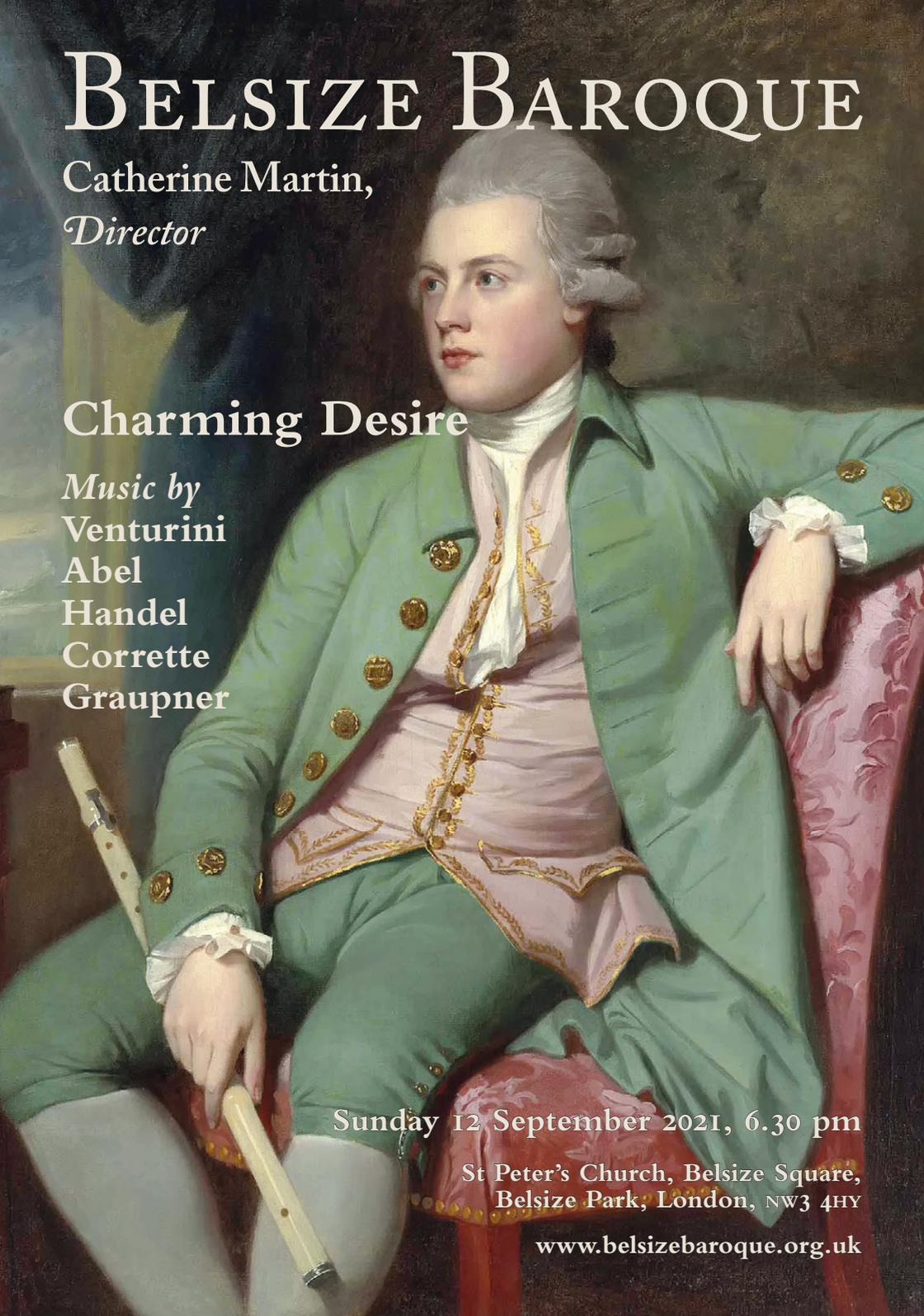


# BELSIZE BAROQUE

A Baroque-style portrait of a young man with powdered hair, wearing a green coat with gold buttons and a pink waistcoat with gold trim. He is seated in a red chair with a floral pattern, holding a flute. The background is dark and textured.

Catherine Martin,  
*Director*

## Charming Desire

*Music by*  
Venturini  
Abel  
Handel  
Corrette  
Graupner

Sunday 12 September 2021, 6.30 pm

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

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

## Charming Desire

Music written for performance at 18th century courts, referred to by contemporaries as 'galant music', was designed primarily to entertain and please the aristocrats based there. Composers shaped their compositions to the tastes of their patrons, who in turn hoped that the music would entertain important visitors and thereby boost the court's reputation and status. Patrons discussed the details of what they heard, often measuring its success on whether the composers' choices matched the latest perceived trends and tastes of the court. Thus, although music had an intellectual angle, it was often discussed by its patrons in a similar manner to the detailed design choices of the latest clothing fashion. That is not to say the music was meaningless, rather that it was designed to move the heart and soul in the moment. As we hope you will hear, desire and charm are at the heart of tonight's programme spanning 50 years, all of which includes elements of the galant style.

### **Francesco Venturini (1675–1745) Sonata da camera Op. 1 No. 12b in G major (Rebecca Bell, violin)**

*Sinfonia (Allegro – Aria – Allegro) – Largo – Passepied I & II*

We first performed one of Venturini's Opus 1 works in 2019 as part of an Italian programme. Venturini became Kapellmeister of the Hanover court orchestra in 1715, the year in which he wrote this set of 12 orchestral works. We found, buried in the Dresden archives, this alternative version of no. 12, which includes a different first movement and an additional slow movement. As far as we know this work has not been performed in modern times. The opening Italian concerto movement begins with a whirling crescendo before a solo violin and two oboes break free to take part in a dialogue with the orchestra. A contrasting French aria in G minor acts as an interlude before a full repeat of the opening movement. The rest of the work is made up of an elegant French Largo and a pair of Passepied dances, the second of which is given entirely to the wind.

### **Carl Abel (1723–1787) Flute Concerto No. 5 in G major (Richard Austen, flute)**

*Allegro – Adagio – Presto*

Carl Abel is most famous for the series of concerts he put on in Soho during the late 18th century with his friend JC Bach. Both men were born in Saxony but it was in London that they found fame and fortune. Carl likely met JC Bach in Leipzig while studying with his father, JS Bach. Before Carl moved to London in 1758, he was employed as the court viola da gamba player in Dresden. It is likely that his five flute concerti are from this period. They are written in a florid well-established 1750s galant style, with simplified slow harmonic rhythm and an emphasis on melody. This precedes what we now call the classical style found in his later symphonies written in London. The melodic hooks in the first movement are adorned with decorative detail. However, the crowning glory here is the heart-wrenching Adagio that highlights the melancholic character of wooden flutes.

*Interval*

## **George Frideric Handel (1685–1759) Oboe Concerto No. 1 in B flat HWV 301 (Susan Cooksley, oboe)**

*Adagio – Allegro – Siciliana – Vivace*

Walsh of London published many works by Handel. Such was his desperation to fulfil demand for new Handel works that Walsh sometimes scraped together older works by Handel. Scholars today are not always certain that all published works under Handel's name are truly by him. This oboe concerto was published by Walsh in 1740. It is thought to be an early work by Handel, but his authorship is not wholly conclusive. As befits the title of our concert, this is a charming work that combines catchy melodies with gentle counterpoint. Stylistically, this concerto looks to Albinoni for inspiration rather than Vivaldi. The oboe is in constant dialogue with the strings, preferring light conversation over the dominance of a soloist found in the earlier flute concerto. A tuneful Allegro is framed between a beautiful Adagio and a mystical Siciliana before everyone comes together for a charming minuet.

## **Michel Corrette (1707–1795) Concerto comique No. 25 'Les Sauvages' (Catherine Martin, violin)**

*Allegro – Andante – Allegro*

Corrette enjoyed a long career in Paris, where he wrote a large number of works that incorporated popular tunes. This concerto is no exception, with each movement presenting a colourful arrangement of a popular tune. The first reworks Rameau's famous Dance of the Savages from his opera *Les Indes Galantes*, transforming it into a violin concerto. The original opera imagines native people in the exotic new world. The dance is from the final act set in a forest where the native lovers Zima and Adario celebrate their love while 'les sauvages' gather for the ceremony of 'The Great Peace Pipe'. The solo violin weaves florid variations around the original melody. The second movement is a fragile, dainty setting of the tune 'Quand on sait aimer et plaire' for solo harpsichord and flute. The finale of this concerto is an arrangement of a tune known as 'La Furstemberg', bringing the concerto to a dramatic close.

## **Christoph Graupner (1683–1760) Overture in F major GWV 445**

*Ouverture – Le Contentement – Air en Polonese – Bourrée – Le Desire – Air – Hornpipe – Menuet I & II*

Graupner was a contemporary of JS Bach who spent most of his life as Hofkapellmeister (court chapel master) at the court of Hesse-Darmstadt. Almost all his works survived, of which there are over 2000. His many ouvertures (suites) feature all kinds of unusual combinations of instruments and, like Telemann, he was very fond of assigning titles to movements that reflect a mood or a feeling. We chose this overture in part because of its stunning fifth movement titled 'Le Desire'. In this 'aria', an extended melody of longing is accompanied by pizzicato strings. In movements such as these Graupner seems to capture an air of deep longing without the wrought drama of many Italian arias. The second movement, titled 'Contentment', also taps into a similar feeling. Regarding the rest of the work, the opening Overture is in the typical French structure of three sections (slow – fast – slow), an Air en Polonese evokes Polish folk dancing, a bouncy French bourrée provides contrast, and the syncopated Hornpipe evokes the energetic dancing of sailors, as you might expect.

Programme notes by Richard Austen  
Design/layout by Andrew Welsh

## Belsize Baroque 2021/22 Leadership Scholarship

We are delighted to award the Belsize Baroque 2021/22 Leadership Scholarship to **Rebecca Bell**.



**Rebecca Bell** is a recent graduate of the Royal Academy of Music, where she received her Masters with Distinction and was awarded a DipRAM Prize for outstanding performance in the final recital. Rebecca enjoys a wide variety of work with both modern and baroque ensembles, which have included the Royal Northern Sinfonia and the LSO, and is thrilled to have recently successfully auditioned for work as an extra with the Hallé and the Gabrieli Consort. She is regularly invited to guest-lead ensembles at festivals and concert series across the UK, and very much enjoys the opportunities for creative input that this brings. As an in-demand chamber musician, Rebecca performs regularly with her award-winning quartet, The Bell Quartet, as well as being a

founding member of The Nuevo Tango Quintet, with whom she has given sell-out concerts across London, featured on BBC Radio 3's 'In Tune' with Sean Rafferty, and performed in the final of the Royal Overseas League Competition in 2020.

Last year, Rebecca was awarded the prestigious Enlightenment Scholarship to continue her studies at the RAM, undertaking a Professional Diploma in baroque violin with Pavlo Beznosiuk and Rachel Podger. In spite of the pandemic, she had the opportunity to participate in some exciting projects at the Academy, including the renowned Bach Cantata series, and was chosen to lead some of the projects and to perform obbligato parts in live-streamed performances alongside guest directors such as Rachel Podger and Laurence Cummings. Rebecca is delighted to have been selected as this year's Belsize Baroque Leadership Scholar, and is very excited to have the opportunity to work with the orchestra and its directors.

Outside of her musical endeavours, Rebecca enjoys crochet, vegan doughnuts and life by the sea in Brighton where she lives with her partner Rhys and young daughter Rosalie.



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

We would also like to extend particular thanks to **Marguerite Wassermann**, our Leadership Scholarship winner for 2019/20, for her exceptional support of the orchestra. We wish Marguerite all the best for her future career in baroque music.



**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.

**Save the date!** Belsize Baroque's next concert, directed by Simon Standage, will be on Sunday 28 November at St Peter's Church, Belsize Park. Details will be available soon at [www.belsizebaroque.org.uk](http://www.belsizebaroque.org.uk).

## THE OLD MASTERS IN NEW HANDS

Sheku Kanneh-Mason MBE plays on a cello by Matteo Goffriller, Venice c1700, the 'Ex-Goritzki', made possible by the Florian Leonhard Fellowship, and an exceptionally fine bow by Nicolas Maire c1855, lent by a private sponsor.



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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.

## **First violins**

Catherine Martin (director)  
Christine-Marié Louw  
Jenny Frost  
Alia Paienda

## **Second violins**

Rebecca Bell  
Wendy Talbot  
Val Hudson

## **Violas**

Liz Hart  
Roger Mears

## **Cellos**

Mary Walton  
Nathan Giorgetti  
Yuji Kubo

## **Bass**

Peter McCarthy

## **Theorbo**

Quentin Miller

## **Harpsichord**

Michael Strange

## **Harp**

Jane Bliss

## **Flute**

Richard Austen

## **Oboes**

Susan Cooksley  
Angelika Stangl

## **Bassoon**

Hilary Ougham

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