

# BELSIZE BAROQUE

Catherine Martin,  
*Director*

Handel & Friends



Sunday 23 January 2022, 6.30 pm

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

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

## Handel & Friends

Defined by Arcangelo Corelli's epoch-making concerti grossi Opus 6, the concerto grosso was bound by virtually no norms. The sequence of movements was unpredictable, the forces alternated between a small and a larger group of players, and there was a gradual increase in the number of dance movements. Anything that might have seemed out of place in the solo concerto and the overture suite was designated a concerto grosso, especially the strict ensemble-fugue, which disappeared from newer forms such as the symphony.

The concerto grosso remained popular in Great Britain, where older music, considered unfashionable across Europe, flourished. Our programme explores over 50 years of music that highlights this flexible form with a collage of examples, complemented by two suites that are a little bizarre in their own right.

### **Georg Philipp Telemann (1681–1767) Sinfonia Melodica TWV 50:2**

*Vivace assai – Sarabande – Bourrée – Menuet en Rondeau – Loure – Chaconnette – Gigue en Canarie*

Is this a Classical work or a relic from the Baroque with a new face? In 1766, an elderly Telemann composed his last set of works, scribbled on manuscript for the Landgrave of Darmstadt. It includes a variety of music including this curiously titled suite. Telemann wrote hundreds of suites, but this one has unique features. The French overture with which he would normally open such a work is replaced by a sinfonia that includes contemporary features such as the 'Mannheim Roller' – a crescendo with a rising melodic line – that one would find in an early symphony. But the striking feature of this work is that everything is in miniature. The movements are concise (such as the Chaconnette, literally a 'mini Chaconne') and the orchestration is light, resulting in a focus on melody, which is always clean, clear and bright.

### **Tomaso Albinoni (1671–1751) Concerto a cinque Opus 5 No. 11**

*Allegro – Adagio – Allegro*

We now come to our first concerto grosso of the evening. The 'concerti a cinque' of Opus 5 are neither solo concerti nor pure concerti grossi, and despite their name are not even in five parts! Albinoni cultivates his own style, in which each movement is crafted like a mosaic, with musical sentences connected together loosely. The Vivaldian ritornello form (a repeated theme separated by solos) is audible but the distinction between sections is blurred, each fast movement ending with an extended coda. The structural blurring is enhanced by the dense orchestration of three violin and two viola parts, which are heard almost without a break. The final movement is a fugue whose chugging theme matches the shape of the walking bassline so closely that the string parts seem to overlay one another in waves of undulating shapes and textures.

### **George Frederick Handel (1685–1759) Concerto Grosso Opus 3 No. 3**

*Largo e staccato – Allegro – Adagio – Allegro*

Handel's Opus 3 (published in 1734) is frankly a ragbag of instrumental movements that the London publisher John Walsh cobbled together himself. There is no evidence that Handel had anything to do with this publication, but he did work closely with Walsh in the years after this, so who knows? The music is drawn from the previous 20 years and this particular 'concerto' is a, perhaps rushed, reorchestration of bits and pieces from the 1710s. It is in a three-movement plan, and although it appears to be a flute concerto, the solo sections form only a small part of the work. However, despite its sketchy history the concerto has a charming aesthetic provided in part by the flute playing entirely in its lowest register. The first movement opens with a short introduction and is the most soloistic. This is followed by

a flute interlude in E minor that leads straight into a three-part fugue finale, which Walsh himself probably arranged from one of Handel's old keyboard works.

### *Interval*

#### **Christoph Graupner (1683–1760) Overture in E minor GWV 422**

*Overture – Rondeau – Menuet – Loure – Air – Gavotte – Gig*

The oboe da caccia is one of history's most unusual instruments. An oboe that is curved like a hunting horn, adorned in leather and finished with a huge brass bell might seem a strange invention. In his cantatas and passions Bach made the most out of this instrument, which had been developed in Leipzig only months before he took up his position there in 1723. However, Graupner was one of the region's most prolific experimenters, putting together an astonishing variety of instrumental colours emphasising the dark mellower tones of instruments like the viola d'amore, the flute d'amore and the chalumeau. Here Graupner uses the two oboes da caccia partly as soloists, as in conventional oboe parts, but also partly as orchestral inner parts adding weight and colour, much like the viola. Highlights include the beautifully orchestrated minuet, an unexpectedly vigorous loure, and a stately air. We don't get to dust these instruments off very often so we hope you enjoy this outing.

#### **Evaristo Felice Dall'Abaco (1675–1742) Concerto da Chiesa Opus 2 No. 5**

*Largo – Allegro e Spiritoso – Grave – Allegro*

Dall'Abaco was a Flemish composer who published several sets of concerti in his lifetime. We have performed a number of his works and we enjoy them so much that we are always finding excuses to programme more. Opus 2 is his earliest set and is in fact a set of what was known as 'concerti da chiesa'. The designation 'da chiesa' implies a style appropriate for church music but also came to be a term for instrumental works that emphasise strict counterpoint and harmony over melody. All the music in Opus 2 is scored for a simple four-part string texture with continuo, but without a single soloist. Short and concise, the slow movements float on a cloud of intense harmony whilst the fast movements are dense compact fugues.

#### **Johann Christian Schickhardt (1682–1762) Concerto a 9 in G minor**

*Allegro – Adagio – Allegro – Allegro*

Schickhardt was born in Brunswick and is thought to have been one of JS Bach's oboists at the court of Anhalt-Köthen in the early 1720s. Prior to this he worked as a composer in the Netherlands and in Hamburg. When the recorder was revived in the 20th century Schickhardt's music played an important role as he was one of the few composers to have written for recorder ensemble. This early concerto is a 'concerto for multiple instruments' or group concerto, the type pioneered by Vivaldi and seen in JS Bach's Brandenburg concerti. Scored for recorder, two oboes, violin and strings it has all the panache of a Vivaldi concerto but with added French flavour. Although the recorder has a share of the solo material, it does not dominate, giving the work an orchestral feel. The second movement strips back the players and is led by the two oboes and violin, providing a contrast to the full sound of the other movements. Following a surprisingly short Allegro, the work ends with the recorder as the Pied Piper leading everyone into a rousing French dance.



**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 scheduled concert is Bach's Magnificat on Sunday 29 May, with additional concerts planned for Sunday 24 July and Sunday 25 September, all at St Peter's. Details will be available soon at [www.belsizebaroque.org.uk](http://www.belsizebaroque.org.uk).

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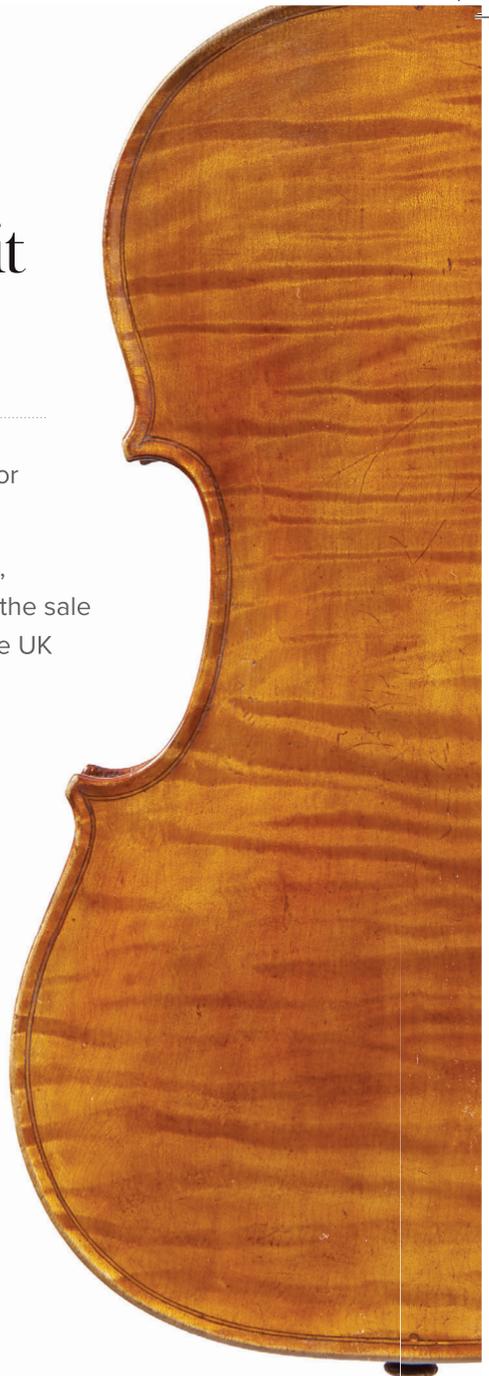
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# THE OLD MASTERS IN NEW HANDS

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's 20th anniversary year

This year the orchestra turns 20 years old! While nothing is certain, we are planning a celebratory year. We intend to have a gala concert and anniversary celebration on Sunday 24 July at St Peter's, and look forward to seeing many of the people who have contributed to the life of the orchestra over the past 20 years.

In addition to this, Catherine Martin will direct us on Sunday 25 September at St Peter's, and we have two large choral projects: we will perform Bach's Magnificat at St Peter's on Sunday 29 May, and Bach's Mass in B Minor at Southwark Cathedral in December. We also hope to work with the Handel Festival again in March.

Belsize Baroque Orchestral Society Ltd is a registered charity (number 1108596) and company (number 5267265).

The orchestra can be hired for orchestral or choral concerts and other events, and is delighted to assist other charities.

[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.

We would also like to thank the friends, supporters, audience, and volunteers who enabled us to continue to perform and maintain our scholarship programme in 2021.

### **First violins**

Catherine Martin (director)  
Miranda Ford  
Nick Hardisty  
Graham Nicholson  
Val Hudson

### **Second violins**

Christine-Marié Louw  
Michael Mullen  
Jenny Frost

### **Violas**

Elizabeth Hart  
Deborah Miles-Johnson

### **Cellos**

David Winfield  
Mary Walton

### **Bass**

Evangelos Saklaras

### **Lute**

Quentin Miller

### **Harp**

Jane Bliss

### **Harpichord**

Michael Strange

### **Flute/recorder**

Richard Austen

### **Oboes**

Susan Cooksley  
Sadie Kerslake

### **Bassoon**

Hilary Ougham

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