

# BELSIZE BAROQUE



Catherine Martin,  
*Director*

**20th anniversary  
commemorative programme**

Sunday 24 July 2022, 6.30 pm

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

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

We are extremely proud to be presenting this gala concert to celebrate our 20th anniversary. We have invited previous members of the orchestra who have now moved on to work with some of London's most loved orchestras, including some of the players who have benefited from our scholarship programme. From well-known music by Vivaldi to lesser-known festival music by Telemann, all these works feature large numbers of soloists, who we hope give you a full display of the colour and sound that early 18th century music is capable of.

### **Johann Friedrich Fasch (1688–1758) Concerto in G major FWV L:G13** *(Allegro) – Aria Andante – Un poco Allegro*

In 1726, Fasch took a year out from his court position in Zerbst to spend time with the Dresden Court Orchestra. There are no accounts detailing the purpose of his visit, but he did leave in Dresden a large number of elaborate works that feature the excellent wind players. In this concerto, the outer movements are in ritornello form; each time the piece moves to a new key, the original theme is repeated. Pairs of flutes and oboes exchange dialogue with each other giving the music something of the character of a sinfonia concertante. The central, minor key Air provides an extreme contrast with a much darker tone. Longer than the outer movements, it uses a da capo structure and sounds distinctly more mature and Classical in style. Following the final cadence of the first section, the second begins with a slightly pastoral atmosphere before shifting in tone considerably at a surprise change in tempo. The final Un poco Allegro was hailed by musicologists in the 20th century as an example of the bridge between Baroque and Classical music. It is highly melodic, and together with the previous movements gives this concerto a distinctly symphonic feel.

### **Antonio Vivaldi (1678–1741) Concerto Grosso in D minor Op.3 No. 11** *Allegro – Adagio – Allegro – Largo – Allegro*

**Soloists:** Catherine Martin and Rebecca Bell (2021–22 Scholar)

After The Four Seasons, this concerto is probably Vivaldi's most popular work for strings. JS Bach was also fond of this work, and for good reason. Although Vivaldi preferred not to write music in archaic strict counterpoint, that does not mean he lacked the skill. This concerto fuses the fresh virtuoso style he pioneered in the 1710s with the more learned fugal writing of older composers, resulting in a concerto that adds a vibrant energy to the layered counterpoint. In the outer movements, two violins and a cello spin themes around each other punctuated by the full ensemble, while the pensive slow movement spotlights a solo violin weaving its magic.

### **Johann David Heinichen (1683–1729) Concerto in G major Seibel 217** *Allegro – Largo – Grave – Allegro*

Heinichen wrote that he was proud that his music didn't just look good on paper (a criticism of German music), or sound facile (a dig at Italian music), but combined the best of both worlds. This concerto is one of the longest he wrote for the Dresden orchestra and features a kaleidoscope of paired violins, flutes, bassoons, and celli in a distinctly Vivaldian style. Heinichen follows this up with not one, but two slow movements, a Largo and a Grave. The Largo has dramatic flair with staccato chords while the Grave is a meditation for solo

flute over gently pulsing strings. The finale is the single longest movement in any of the Dresden Concertos. Heinichen puts all of his soloists through their paces here, but then out of nowhere a single violin takes over with a brilliant cadenza that doubles the length of the movement. One has to look to the astonishing variety in Bach's Brandenburg Concertos to find anything comparable.

*Interval (5 minutes)*

### **Antonio Vivaldi (1678–1741) Concerto Grosso in D minor RV 566**

*Allegro Assai – Largo – Allegro*

The concerto for multiple instruments is a form cultivated by Vivaldi and was hugely popular in the German-speaking world, being the inspiration for tonight's works by Fasch and Heinichen. Almost never performed, the first movement of this concerto explodes off the page with a relentless parade of energetic repeated notes. Scored for pairs of violins, recorders, oboes and a bassoon, the outer movements focus attention on the solo violins. Meanwhile, the slow movement is a moment of calm for recorders and bassoon.

### **Georg Phillip Telemann (1681–1767) Concerto à 4 Violini Concertati**

*Grave – Allegro – Largo – Allegro*

Tonight's programme is mostly a colourful melting pot of large-scale concerti. However, at the opposite end of the scale are concerti for soloists without any tutti orchestra at all. We have invited some of our previous scholars to perform such a concerto, this one scored only for a violin quartet. Telemann was a master at writing idiomatic music that satisfies both performers and audiences alike. This is a rare achievement; frequently music loved by performers is not always enjoyed by audiences. This concerto is a case in point; an essential part of the performers' repertoire, but also an entertaining one! The last two years have been extremely difficult for all musicians. We would like to thank our scholars for their time with the orchestra, and wish them the best as they embark on their careers.

### **Georg Phillip Telemann (1681–1767) Hamburg Overture in C major TWV 55: C3**

*Overture: Grave–Allegro–Grave, Sarabande: The sleeping Thetis, Bourrée: Thetis awakening, Loure: Neptune in love, Gavotte: Playing Naiads, Harlequinade: The joking Triton, The stormy Aeolus, Menuet: The pleasant Zephir, Gigue: Ebb and Flow, Canarie: The merry Boat People*

Telemann is a shining example of a composer with an international reputation who consciously wrote in a variety of styles and insisted on exclusive publication rights for his works abroad. His 'Water Music' celebrates the centenary festivities held for the port of Hamburg in 1723. Just as Handel had commemorated the Thames in his Water Music a few years earlier for King George I, Telemann personifies the waters of his adopted city, in the shape of the deities of classical antiquity who traditionally preside over the marine landscape. There is nothing solemn or overly reverential in Telemann's depictions of these characters – the Gigue, moreover, presents a brilliantly programmatic illustration of the tide's ebb and flow, while the prevailing Arcadian mood is enlivened in the last dance number by the cries of merry Hamburg sailors.

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Belsize Baroque Orchestra is delighted to be celebrating its 20th anniversary. Over the past two decades, we have been privileged to work with renowned directors and many talented musicians. The orchestra comprises music professionals, music students and amateur players. Our amateur musicians come from many different walks of life, and our players in general from across the world. Many musicians who joined us as students over the years have gone on to successful careers in top orchestras. Since 2016 the generosity of supporters has in addition made our formal scholarship programme possible.

We have performed many large-scale works with numerous choirs, including a performance we promoted this year of Bach's Magnificat and Ascension Oratorio here at St Peter's with the assistance of a grant from the Hampstead Church Music Trust. We will be performing the Mass in B Minor at Southwark Cathedral in December.

It is pleasing to give performances in aid of charities such as Cancer Research UK and Coram, and to work with other organisations such as the Handel House and our regular project with the London Handel Festival. Performing in so many of the beautiful main baroque music venues in London, such as St George's Bloomsbury, St James's Piccadilly, Grosvenor Chapel and St George's Hanover Square, has been wonderful. We are very fortunate to have been hosted for gala concerts at Queen's Gate Terrace and 22 Mansfield Street. Our first concert at St Peter's was on 22 June 2013, since when we have been orchestra in residence here, enjoying the support of staff and the local community.

The orchestra runs regular workshops, which may be aimed at exploring advanced techniques or repertoire, or at introducing 'modern' players to the joys of historically informed performance. This is the route through which a number of our players first encountered the sublime world of baroque performance.

It has been incredible to have played so much music – encompassing famous major works and those that we hope to have rescued from ill-deserved obscurity. We would like to thank all the supporters and friends who have made our last 20 years of music-making possible.

Putting on performances, running workshops, and maintaining our scholarships all require funds. Concerts alone cannot cover the costs of these and we receive no regular external funding. All of the administration is carried out by unpaid volunteers. Tonight's concert is free, but we hope that you will be inspired to donate to the orchestra. Thank you for your generosity.  
Belsize Baroque is a registered charity.

### **First violins**

Catherine Martin (director)  
Miranda Ford  
Kate Agostino  
Michael Jenner  
Graham Nicholson  
Val Hudson

### **Second violins**

Alice Poppleton  
Christine-Marié Louw  
Wendy Talbot  
Tom Suarez  
Marguerite Wassermann  
Jenny Frost

### **Violas**

Elizabeth Hart  
Roger Mears  
Deborah Miles-Johnson

### **Cellos**

Mark Walkem  
David Winfield

### **Bass**

Evangelos Saklaras

### **Theorbo**

Quentin Miller

### **Harp**

Jane Bliss

### **Organ**

Michael Strange

### **Flutes**

Eva Cabellero  
Richard Austen

### **Recorders**

Julie Dean  
Richard Austen

### **Oboes**

Susan Cooksley  
Hannah Blumsohn

### **Bassoon**

Hilary Ougham  
Dennis Cook

## Belsize Baroque Leader Scholarship scheme

Thanks to the generosity of our supporters and the funds we have raised ourselves, we are able to offer the Belsize Baroque Leader Scholarship scheme. The aim of the scheme is to give young musicians studying for a masters or starting out on their professional careers the chance to lead an orchestra and work with top-level directors, as well as to give them some much-needed financial assistance. From the orchestra's viewpoint, we consider ourselves very fortunate to have such talented young musicians to work with.

**Andrew Taheny**, our new Leader Scholar for 2022–23, is currently studying with Julia Hanson and Pauline Nobes as a Masters student at the Royal Northern College of Music. He is delighted to have been awarded this year's Belsize Baroque Leader Scholarship, and is very much looking forward to working closely with the ensemble and their directors on a range of exciting repertoire.



**Rebecca Bell**, our current (2021–22) Leader Scholar, 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. She enjoys a wide variety of work with both modern and baroque ensembles, which have included the Royal Northern Sinfonia and the LSO.



Since her time as Leader Scholar with Belsize Baroque, **Marguerite Wassermann** has moved to Basel, Switzerland, to further her studies in baroque violin and historical improvisation. She returns to the UK frequently because she is part of the Orchestra of the Age of Enlightenment's 'Experience' Programme. Marguerite says: 'I really enjoyed my time at Belsize Baroque. I found the programmes exciting and unique and I really loved working alongside the members and directors. The scholarship was a fantastic experience of growth for me as I was encouraged to play a concerto and other solo parts and weigh in on musical and programmatic decisions.'



**Alice Poppleton**, another former Leader Scholar, now plays with leading period ensembles such as Gabrieli Consort & Players, La Nuova Musica, Music for Awhile, Instruments of Time and Truth, Canzona, London Early Opera Company, The Oxford Bach Soloists and The Hannover Band. She says: 'Belsize Baroque was a fantastic bridge between my time as a student and entering the early music scene, helping me feel connected and on track with my goal of becoming a professional musician. During my time with this welcoming and supportive ensemble, I enjoyed exploring unfamiliar and challenging repertoire, further developing my leadership skills, and receiving guidance and coaching from the hugely inspiring guest leaders.'



**Ada Witczyk** performed with Belsize Baroque as Leader Scholar during the 2016–18 seasons. Since then she has gone on to record Rodelinda with the English Concert and Mozart Concertos with Robert Levin and Academy of Ancient Music. Recent highlights include performing J.C. Bach's Sinfonia Concertante with Simon Standage at the English Haydn Festival in 2022, and performing at the BBC Proms with the English Concert.



**Kate Agostino**, our first Leader Scholar, says: ‘My time leading Belsize Baroque was a highlight of my career! Not only did we perform exciting repertoire, but the other members of the orchestra were extremely kind and professional. I couldn’t believe I was surrounded by so many people who were at the top of their fields of work—doctors, lawyers, engineers, etc—and yet all such wonderful musicians and a welcoming atmosphere at every rehearsal. The scholarship gave me a great opportunity to develop my skills as a leader and performer. Since leading Belsize Baroque, I have gone on to perform in many early music ensembles, record in studio sessions for Hollywood films, and teach violin to many wonderful students. I am forever grateful to have been awarded the Leader Scholarship and will always look back on my time with Belsize Baroque fondly.’



## Former players

As well as the lucky recipients of our leader scholarship, many other music students have also played with us, and it is a particular pleasure to note how many of them have gone on to have successful careers in top orchestras. Here are just a few examples.

**Julia Kuhn** has appeared as leader and soloist with The English Concert, the Orchestra of the Age of Enlightenment and the Orquestra Barroca Casa da Música, Porto, and as guest concertmaster with Irish Baroque Orchestra, The Mozartists and Opera Settecento.



**Mark Walkem** is a London-based cellist who first performed with Belsize Baroque in 2013. He has since worked with the Academy of Ancient Music, Instruments of Time and Truth, English Touring Opera and the Musical & Amicable Society, and regularly performs with members of the Orchestra of the Age of Enlightenment.



**Magda Loth-Hill** and friends started the Consone Quartet whilst studying at the Royal College of Music, with the aim of exploring early music on gut strings. They were the first period instrument quartet to be selected as BBC New Generation Artists and won a Borletti-Buitoni Fellowship in early 2022.



Originally from Barcelona, Spain, **Eva Cabellero** performs in London-based ensembles including Orchestra of the Age of Enlightenment, English Baroque Soloists, The Sixteen, Gabrieli Consort & Players, Solomon’s Knot, Classical Opera and Armonico Consort.



**Chris Parsons** is a conductor and trumpeter. He has performed across the UK and Europe, including with the Orchestra of the Age of Enlightenment, and works regularly across Europe with his own professional baroque ensemble Eboracum Baroque. Chris says ‘I have happy memories playing with Belsize and learnt a lot in the process.’



Founder and director of period ensemble Bellot Ensemble, **Edmund Taylor** performs regularly across the UK and Europe as a violinist and leader of other period instrument ensembles, such as Armonico Consort and Ensemble OrQuesta. He says that Belsize Baroque gave him many opportunities to work with incredible violinists and musical directors at the beginning of his career, for which he will be externally grateful!



## Directors

Belsize Baroque has had the privilege of working with many world-class baroque directors.

**Catherine Martin**, Belsize Baroque's current musical director, read music at St Anne's College, Oxford, completing her postgraduate studies with David Takeno at the Guildhall School of Music and Drama in London, on the Advanced Solo Studies course.



During this time, she became interested in historical performance, playing the baroque violin alongside her modern violin studies. Catherine spent twelve years as a member of The English Concert under the direction of Trevor Pinnock, before leaving in 2005 to take up the post of leader of the Gabrieli Consort and Players. In 2010

Catherine was also appointed concertmaster of Die Kölner Akademie in Germany. She has been the leader of the orchestra of the Early Opera Company since its inception in 1994.

Catherine has been directing Belsize Baroque and performing with us since 2016. In addition, she leads regular workshops with us that focus on particular technical issues and give us an opportunity to work on a variety of repertoire.

In 2003, Catherine joined the Salomon String Quartet as second violin to Simon Standage, with whom she also plays trio sonatas in Collegium Musicum 90.

Catherine appears on many recordings; for Deutsche Grammophon and Winged Lion with The Gabrieli Consort and Players, EMI with Ensemble Galant, and Chandos with I Fagiolini. She teaches historical violin at the Royal College of Music in London. Catherine has a particular interest in Norwegian folk music, playing the hardanger fiddle.

Belsize Baroque's guest directors over the years have included the following:



Pavlo Beznosiuk



Adrian Butterfield



Bojan Cicic



Joseph Crouch



Laurence Cummings



Kati Debretzeni



Persephone Gibbs



Peter Holman



Catherine Mackintosh



Paul Nicholson



Julian Perkins



Lucy Russell



Simon Standage



Philip Thorby



Matthew Truscott

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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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## Volunteers and amateur players

While the involvement of music students in the orchestra has unquestionably been a win-win for all concerned, Belsize Baroque was founded by a group of amateur musicians with a love of baroque music played on period-appropriate instruments. There are perhaps only a handful of regions around the world where a critical mass of such enthusiastic musicians can be found, and where there is a musical and social culture amenable to self-organising in this way to sustain the behind-the-scenes work required to keep such an ambitious project going for 20 years. Southeast England is one of those regions, and what a privilege it has been for us to be part of this endeavour. While many of us volunteer our time and the skills from our other occupations to the orchestra, none of it would be possible without the drive and determination of Susan Cooksley, our founder and principal oboist. We all owe Susan a huge debt of gratitude for enabling so much musical joy to be experienced by so many – both players and audiences.



Our first few gatherings back in 2002 were workshops/playing days directed by Peter Holman, such as in the top left photo below. By November 2002, a few of us put on the first-ever public concert under the branding of 'Belsize Baroque', in St Dominic's Priory, Belsize Park. This concert included one of Handel's few compositions in Latin, the wonderful soprano motet *Silite venti*, and a double oboe concerto by Albinoni (the top right photo below).

While I emigrated to Australia in 2016, where I have only recently been able to be involved in anything on this scale again, I am delighted to maintain my links to Belsize Baroque by continuing to do the design and layout of these programme notes.

*Andrew Welsh, 3rd cello and continuo department fixer, 2002–2016*



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