



# BELSIZE BAROQUE

Kati Debretzeni,  
*Director*

Telemann  
Hurlebusch  
Handel  
Mudge

Sunday  
24 September  
2023, 6.30 pm

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

Our programme this evening features a mixture of English music complemented by two extravagant Germanic works. We have made a decision to replace a work by William Boyce with a complementary one by Handel. Please note that the performance will be approximately one hour with no interval. We hope you enjoy the variety of playful music that our concert has to offer.

## **Georg Telemann (1681–1767) Overture in E minor TWV 55:e3**

*Ouverture – Les Cyclopes – Menuet & Trio – Galimatias en Rondeaux – Hornpipe*

This work presents a contrast to the concerti in our programme and serves as a magnificent opening piece. Telemann crafted hundreds of suites, some of which were likely utilized on the stage during opera performances. Although the inspiration behind this particular suite remains a mystery, the movement names suggest a scene from Homer's *Odyssey*, wherein Odysseus is ensnared by the cyclops Polyphemus and subsequently engineers his getaway. Following the customary opening French overture in a slow–fast–slow tempo sequence, a delightfully comical portrayal of the cyclops Polyphemus (a one-eyed giant in Greek mythology) ensues. After a minuet, we encounter the Rondeau titled 'galimatias' (French for 'gibberish'), which captures the moment when Polyphemus, blinded by Odysseus, calls out in his sleep, believing that 'Nobody' is his assailant (with 'Nobody' being the moniker Odysseus adopts for himself). As Odysseus and his companions make their escape to the sea, the Hornpipe (a dance associated with sailors) can be envisioned, symbolizing the euphoria of their successful flight.

## **Conrad Hurlebusch (1691–1765) Concerto in A minor**

*Alla breve – Adagio – Allegro*

We consistently strive to introduce music that is entirely novel and unconventional, as they can offer fresh perspectives on Baroque music. Hailing from Braunschweig, Germany, Hurlebusch toured Europe extensively as a keyboard virtuoso. Following brief tenures as a music director in Stockholm and Hamburg, he established his lifelong residence in Amsterdam as an organist. It is believed he knew JS Bach and visited him in Leipzig. Though most of his works are lost, this preserved concerto in Dresden reflects the musical language of JS Bach, particularly the ingenious amalgamation of captivating Italian harmonies with intricate German compositional complexity. Whilst the concerto presents as a solo violin concerto, Hurlebusch prefers to use the full orchestra, reserving virtuosic solos for occasional moments of contrast. The outer fast movements are dark and unpredictable. The musical progression often ventures into unforeseen tonalities, with the orchestra frequently interjecting during the soloist's most virtuosic passages. Hurlebusch makes use of fugue – a technique where a melody is sequentially passed among various sections of the orchestra – much like Bach. This approach amplifies tension as the composition unfolds. The central Adagio stands as a stark contrast – a poignant solo for the violin, in which Hurlebusch meticulously outlines intricate ornamentations for the soloist to adhere to.

## **George Frederick Handel (1685–1759) Passacaille from *Radamisto***

Handel's early London operas frequently featured ballet music segments, a practice influenced by the French opera tradition. The passacaille, also known as a chaconne, originated as a Spanish dance characterized by a brief repeating harmonic sequence that lends itself to variations and melodic invention. In France, it gained significant popularity and became a staple in numerous French operas. It is likely that Handel initially composed this passacaille for the 1720 performance of *Radamisto* at the Kings Theatre in London. However, he repurposed this composition for the serenata *Parnasso in festa*, which premiered in 1734 at the same venue to celebrate the marriage of Anne, Princess Royal, and Prince William of Orange. The narrative of *Parnasso in festa* revolves around figures from Greek and Roman mythology atop Mount Parnassus, reflecting on music, life and love. The passacaille emerges in Act 1's conclusion, as Mars, the god of war, leads a jovial drinking song. Clio, a muse within the tale, becomes so engrossed in the festivity that she begins to feel inebriated, much to the delight of the assembled audience.

## Richard Mudge (1718–1763) Concerto Grosso No. 4 in D minor

*Largo – Moderato Allegro – Largo – Allegro*

Born in Bideford, Richard Mudge was educated at Pembroke College, Oxford, starting from 1735. Between 1745 and 1757 he served as Rector at Little Packington, and from 1750 he was Curate of St Bartholomew's Chapel in Birmingham. In 1749, he published a set of six string concertos (titled '6 Concertos in Seven Parts'), of which we are performing the 4th concerto. This lively concerto aligns with the traditional English preference for older Italian composers, in contrast to the contemporary European exploration of newer musical styles. Mudge's focus is primarily on the themes he introduces, granting minimal autonomy to the soloists in this composition, whose main purpose is to add moments of contrast.

## George Frederick Handel (1685–1759) Concerto Grosso Opus 3 No. 2

*Vivace – Largo – Allegro – Moderato – Allegro*

Handel's Opus 3 (published in 1734) is regarded as a cobbled together mix of instrumental movements from the previous 20 years published in London by John Walsh's innovative printing business. Whilst there is still mystery around the detail, the fact that John Walsh was a good friend of Handel's and the lack of any legal correspondence suggests Handel was involved in the publication. This concerto is mostly based on music from his Brookes Passion and is the most colourful from Opus 3. The opening movement features two solo violins jostling with the orchestra; this gives way to an iconic moment of Handel – a mournful aria for solo oboe accompanied by a pair of intertwining cellos. Following the fully orchestral third movement, the concerto concludes with two dances; a minuet and gavotte.

Programme notes by Richard Austen  
Design/layout by Andrew Welsh







A fourth-generation musician, **Kati Debretzeni** began playing the violin with Sofia Szabó in her native Romania, finishing her studies with Ora Shiran in Israel. Her passion for historical performance then took her to London, where she studied the Baroque violin with Catherine Mackintosh and Walter Reiter.

Since 2000 Kati has led the English Baroque Soloists under John Eliot Gardiner, with whom she has performed the world over. She is also one of the leaders of the Orchestra of the Age of Enlightenment, and has collaborated with conductors such as Simon Rattle, Adam and Ivan Fischer, William Christie, Ottavio Dantone and Vladimir Jurowski. She has directed the group from the violinist's chair in works ranging from Baroque repertoire to Beethoven, Mendelssohn and Berlioz, and has recorded Vivaldi's Four Seasons following performances in collaboration with the Henri Oguike Dance Company.

As a teacher, Kati has given masterclasses in the UK, Germany, Italy, Norway, Canada, Israel and Hungary. She is on the faculty of the Royal Conservatory of The Hague, and her former students make music the world over.

Kati has worked with Belsize Baroque in workshops and we are delighted that she will be directing her first concert with us this evening.

**Belsize Baroque** would like to thank the churchwardens of St Peter's for their assistance. We would also like to thank Richard Link and The Rofeh Trust for their generous donations in support of the orchestra.



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# Belsize Baroque

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 come from all over 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.

Over the past two decades, we have been privileged to work with renowned directors and many talented musicians. We have performed many large-scale works with numerous choirs, and have given performances in aid of charities, as well as working with the Handel House and the London Handel Festival. Our first concert at St Peter's was on 22 June 2013, since when we have been orchestra in residence at the church, enjoying the support of its staff and the local community.

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

**Save the date!** On Sunday 10 December 2023 Belsize Baroque will be performing part of Bach's Christmas Oratorio with Amici e Voci choir at St Peter's, Belsize Park, directed by Nick Hardisty. Our first scheduled concert of 2024 will be on Sunday 28 January at St Peter's, Belsize Park, directed by Catherine Martin. Details will be available soon at [www.belsizebaroque.org.uk](http://www.belsizebaroque.org.uk).



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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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## **First violins**

Kati Debretzeni  
Andrew Taheny  
Christine-Marié Louw  
Greta Bommarito

## **Second violins**

Nick Hardisty  
Ilana Ledermann  
Jenny Frost  
Jane MacSween

## **Violas**

Elizabeth Hart  
Deborah Miles-Johnson  
Roger Mears

## **Cellos**

Mary Walton  
Mark Walkem

## **Double bass**

Evangelos Saklaras

## **Harp**

Michael Strange

## **Theorbo**

Quentin Miller

## **Harp**

Jane Bliss

## **Oboes**

Susan Cooksley  
Craig White

## **Flutes**

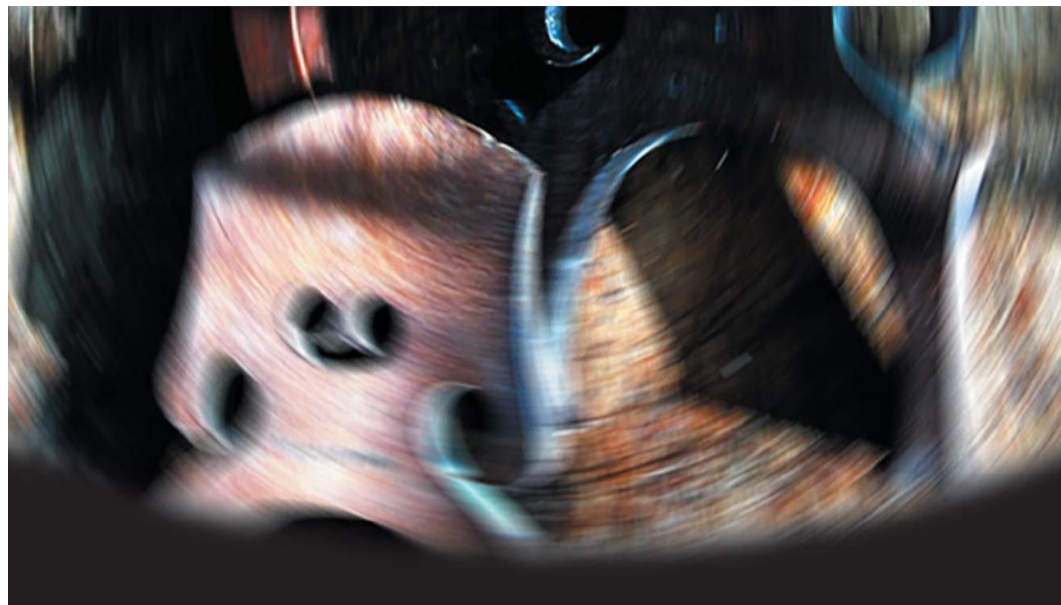
Richard Austen  
Naomi Anderson

## **Bassoon**

Marcia Brittain

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. We hope that tonight's concert will inspire you to donate to the orchestra, which you can do very easily via the link below. Thank you for your generosity.  
[www.justgiving.com/campaign/belsizebaroque](http://www.justgiving.com/campaign/belsizebaroque)





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