

POSTSCRIPT

2024 / 2025



Postscript is a young and dynamic Amsterdam-based ensemble with a mission to expand the possibilities of how historically informed performance practice can contribute to today's musical world through inventive programming, unique collaborations and by reviving old genres, instruments and repertoire. While our programs vary greatly, they are united by a communicative, improvisatory, rhetorical, and creative approach – taking inspiration from historical sources, ranging from texts to early recordings.

In 2022-2023, we undertook our very first tour of the Netherlands. An ambitious project consisting of eight programs, some of them in renowned venues such as the Muziekgebouw and Concertgebouw in Amsterdam, TivoliVredenburg in Utrecht, and Leidse Schouwburg in Leiden. In the Summer of 2022 we debuted at Musica Antiqua Festival Brugge. In 2023 we returned to Festival Oude Muziek Utrecht for the third year in a row, this time with soprano Elisabeth Hetherington. In September of the same year we released our second CD - à Amsterdam.

We eagerly anticipate embarking on a tour featuring a revival of Schumann's melodrama *Manfred* in the Netherlands, touring the *Four Temperaments* program in Germany and Canada, performing more with Elisabeth Hetherington, and recording our third album.

We hope you will enjoy learning about our current programmes and to see you at our concerts!

Octavie Dostaler-Lalonde & Artem Belogurov
Artistic directors
Postscript



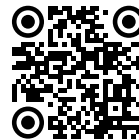
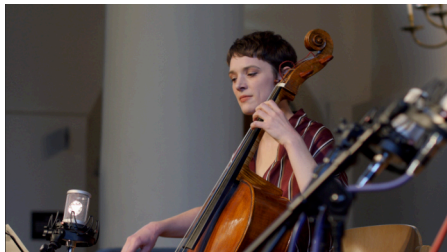
à Amsterdam

Aysha Wills, traverso / David Westcombe, traverso, Octavie Dostaler-Lalonde, cello / Artem Belogurov, harpsichord
Music by Locatelli, De Fesch, Rosier, Schickhardt and others

...The scene is a warmly-lit house on the Grachtengordel in 18th-century Amsterdam: remnants of a hearty dinner remain on the table, but the guests have repaired to the salon, where the musicians among them have taken up their instruments or seated themselves before the harpsichord. As they begin to play, you notice that the music was printed neither in London nor Leipzig but right here in Amsterdam...

This program is a celebration of Amsterdam's rich musical heritage, focusing on the city's role as a major centre for music publishing in the 18th century. The idea to explore our home city arose during the COVID-19 pandemic, when travel was restricted. We wanted to rediscover a part of the city's musical history that is often overlooked. We chose a variety of works published and in most cases also composed in Amsterdam, featuring music by Locatelli, De Fesch, Rosier, Schickhardt and others.

This program is based on our second album, which we recorded on Amsterdam-built instruments or copies thereof, in a historical venue with rich musical history in the heart of the city: the Waalse Kerk. Just like our first album, this one was recorded live.



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“Listening to Elisabeth Hetherington you can sit back and relax and enjoy. From her pure soprano voice, free of seams and joints, to her completely natural way of communicating...”

—Volkskrant



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Sublimely Intimate: Arias and Songs at Home

String quartet / traverso / harpsichord / Elisabeth Hetherington, soprano

In the same way that books of pop songs are widely available in music stores today and can be found arranged for a variety of instruments and musical skill levels, popular opera arias and songs from the 18th century were collected in bundles and distributed to the average music enthusiast to be played at home. These bundles ranged from beloved arias to versions with new English texts, to more traditional folk melodies from across the British Isles.

In contrast to the production scale and range of instrumentation found on the stages of the time, these songs were intended to be sung and performed at home with whatever instruments and technical ability were on hand. In these collections, the songs can be found with unspecified as well as optional instrumental parts, or with an unspecified dessus voice type.

Following in the footsteps of amateur musicians of the time, we would like to bring these spectacular works to a smaller and more intimate setting.

Four Temperaments

Aysha Wills, traverso / David Westcombe, traverso / Octavie Dostaler-Lalonde, cello / Artem Belogurov, harpsichord
Music by J. S. Bach, W. F. Bach, Handel, Telemann, Kleinknecht.

The German Theory of Affects, or Affektenlehre, suggests that music can evoke specific emotions in listeners. Baroque composers sought to consciously convey these emotions through their compositions, anticipating predictable responses from their audience. This approach gradually shifted towards a more direct expression of emotions, exemplified by the *Empfindsamkeit* style championed by Carl Philipp Emanuel Bach and Wilhelm Friedemann Bach. However, the theory also recognised the variability in how individuals respond to music, influenced by their unique temperaments. The four temperaments - phlegmatic, choleric, melancholic, and sanguine - were believed to determine how individuals interpreted musical emotions. To give one example, melancholics were considered to be more susceptible to sorrowful melodies, while sanguines less so.



For us, four musicians with distinct personalities, it was interesting to explore not only how the music affects the audience, but how each one of us relates to the four temperaments. In this program each of us represents one of the four temperaments with an appropriate piece or a movement as a soloist, followed by an ensemble composition where that temperament is prominently featured. This exploration of temperaments and their connection to emotional responses to music provides a fascinating insight into the intricate relationship between music and our psyche.



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“...a real historically inspired reading between the lines”

—Clive Brown



Mozartiade

Orchestra / Rachael Beesley, violin and direction / Artem Belogurov, Stein fortepiano

Alternative setting: string quartet / Artem Belogurov, Stein fortepiano

All Mozart

Mozartiade delves into the 18th-century concert life, focusing on one of its unquestioned luminaries - Wolfgang Amadeus Mozart. Mozart's larger concerts, exemplified by the one at the Burgtheater in Vienna in 1783, featured a mix of concerti, symphonies, chamber music, solos, and arias, often lasting several hours. Improvisation was a key element, presented in the form of standalone pieces or integrated into written compositions as cadenzas and lead-ins. We aim to evoke the spirit of discovery, variety, and daring entertainment present in Mozart's performances, appealing to both amateurs and connoisseurs.

Our approach is grounded in historical research and experimentation, going beyond just learning the notes and considering seating arrangements, instruments, bows, and studying treatises and early recordings. The program focuses on Mozart's career from 1777 to 1783, beginning with his visit to Johann Andreas Stein's workshop in Augsburg. Stein's innovative instruments, known for their expressive sound, played a crucial role during this period. Recent research unveils Stein's experimentation with hollow wooden hammers, which produce a powerful, harpsichord-like sound suitable for concerto repertoire and chamber music. Stein's instruments were equipped with a knee lever for dampers and a manual moderator mechanism to soften the sound. This program seeks to capture the essence of this pivotal period in Mozart's career through imaginative exploration of period techniques and instruments.

The Ladies of Bayreuth

Aysha Wills, traverso / David Westcombe, traverso / Octavie Dostaler-Lalonde, cello / Artem Belogurov, harpsichord

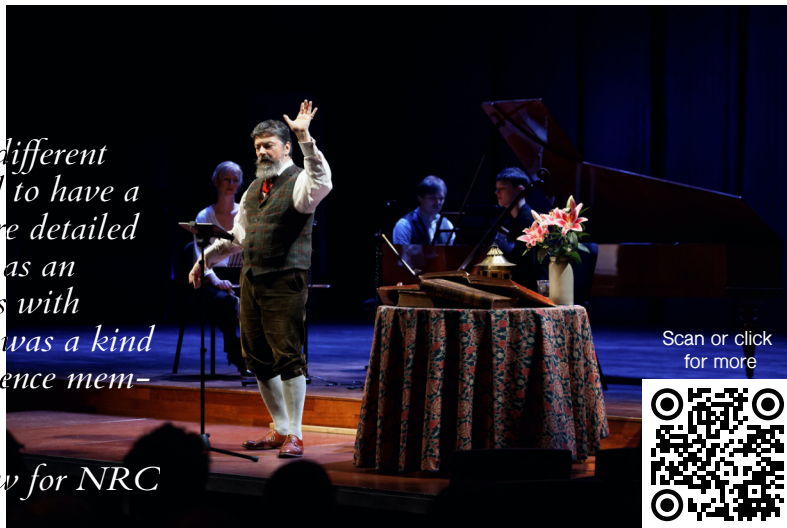
Music by Ana Bon di Venezia, Wilhelmina von Bayreuth, Duchess Anna Amalia of Brunswick-Wolfenbüttehl, J.F. Kleinknecht.

This program showcases the extraordinary musical contributions of female composers with strong ties to Bayreuth, featuring notable figures such as Ana Bon di Venezia, Wilhelmina von Bayreuth, Duchess Anna Amalia of Brunswick-Wolfenbüttehl, and the only male composer on the program, J.F. Kleinknecht. Ana Bon di Venezia, an Italian composer, singer, and harpsichordist, emerged as a leading musician in Bayreuth under the patronage of Margravine Wilhelmine. Her prolific output of chamber music, operas, and arias, praised for its beauty and expressiveness, solidified her reputation as one of the foremost female composers of her time. The Margravine's involvement, including commissioning and performing in Bon di Venezia's operas, played a pivotal role in her development. Although Bon di Venezia's later years remain shrouded in mystery, her significant relationship with Bayreuth has recently led to the rediscovery and appreciation of her historically significant and beautifully crafted musical works.



“Before the 20th century, there was very different light, little visibility. As an actor you had to have a big voice to reach your audience. There are detailed sources on speaking on pitch and on beat as an expressive means. You conveyed emotions with specific facial expressions and gestures. It was a kind of body hack: the trick was to make audience members to really experience those emotions.”

—Jedidiah Wentz in an interview for NRC



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Manfred

Jedidiah Wentz, recitation / Cecilia Bernardini, violin / Octavie Dostaler-Lalonde, cello / Artem Belogurov, Romantic era fortepiano
Music by Robert and Clara Schumann, Fanny Mendelssohn

One of the genres we have been passionately exploring over the past two years is that of melodrama. Melodramas, invented in the 18th century, became a popular form of performance in which spoken text and music are combined. The genre flourished in the 19th and early 20th centuries, with contributions by Mendelssohn, Liszt, Wagner and even Schoenberg. Robert Schumann was no exception, and his *Manfred: Dramatisches Gedicht in drei Abtheilungen*, scored for full orchestra, a choir, nine solo voices and a narrator, is ambitious in scope and dramatic effect. *Manfred* was based on Lord Byron's scandalous and sensational dramatic poem, full of supernatural elements featuring a romantic anti-hero: a demonic, brooding and hurt character who causes physical and emotional suffering to everyone around him.

Throughout the 19th century, *Manfred* was often performed as a one-man show. With elaborate gestures and melodious declamation, one actor read Byron's verses and used his voice to create and animate all the different characters in the story. The musical accompaniment created moments of great intensity by both uniting and contrasting the music with the text. Inspired by stories of this lost performance tradition, Postscript's musicians have teamed up with historical actor Jedidiah Wentz to create a new, intimate chamber version of *Manfred*. Besides Robert Schumann's *Manfred*, arranged for piano trio, the score includes Schumann's *Abendlied*, Fanny Hensel-Mendelssohn's *Fantasie* in g minor, and Clara Schumann's *Romanzen* Op. 11 No. 2 and Op. 22 No. 1, as well as her *Scène Fantastique* op. 5 no. 4.

Koželuch, Hummel & Dussek: Flirting with Romanticism

Aysha Wills, flute / Artem Belogurov, Romantic era fortepiano / Octavie Dostaler-Lalonde, cello

What do Koželuch, Hummel and Dussek have in common? They share a love of the piano, were celebrated in their own time and flirt with the boundary between classicism and early romanticism. Unfortunately, today they have faded into obscurity. And undeservedly so - these pieces are some of the best music written for this combination of instruments. Irresistibly charming, lyrical, and brilliant, these under-loved gems are as much fun to listen to as they are for us to play. Ever so much more so because it gives us a perfect opportunity to explore stylistic features the Romantics were so famous for - *tempo rubato*, *portamento*, and ensemble flexibility - all to enhance the emotional impact of this music and leave no one in the audience unmoved.









à Amsterdam TRPTK, 2022

Postscript
Music from Amsterdam,
performed on Amsterdam-
made instruments live in
De Waalse Kerk



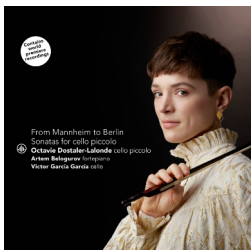
Introductio TRPTK, 2019

Postscript
A live recording of music
by Telemann, Boismortier,
C. P. E. Bach, and
Kleinknecht



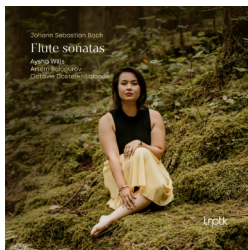
Miscellanea, TRPTK, 2021

Artem Belogurov &
Menno van Delft.
Music from the collection
of Christopher Hogwood,
recorded on four original
keyboard instruments



From Mannheim to Berlin: Sonatas for cello piccolo Challenge, 2023

Octavie Dostaler-Lalonde,
Artem Belogurov,
Victor García García



Bach: Flute Sonatas TRPTK, 2022

Aysha Wills,
Artem Belogurov, Octavie
Dostaler-Lalonde

Postscript founding members

Aysha Wills, David Westcombe,
Octavie Dostaler-Lalonde, Artem Belogurov

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