

# WIGMORE HALL

Monday 13 March 2023  
1.00pm

## Concerto Italiano

Sonia Tedla soprano  
Gabriele Lombardi bass  
Marco Frezzato cello  
Rinaldo Alessandrini harpsichord

Alessandro Scarlatti (1660-1725)	Clori mia - Dorino caro from <i>Clori, Dorino e Amore</i> (1702) Cello Sonata No. 1 in D minor <i>I. Largo • II. Allegro • III. Largo • IV. A tempo giusto</i> Per un momento solo
George Frideric Handel (1685-1759)	Che vai pensando HWV184 (by 1710-1) Suite in E minor HWV438 (1733) <i>I. Allemande • II. Sarabande • III. Gigue</i>
Francesco Mancini (1672-1737)	Dal fatale momento HWV101b <i>attributed to George Frideric Handel</i>
George Frideric Handel	Tacete, ohimè, tacete HWV196 (by 1710-1)

BBC  
RADIO



This concert is being broadcast on BBC Radio 3



CAVATINA  
Chamber Music Trust  
[www.cavatina.net](http://www.cavatina.net)

This concert is part of the CAVATINA Chamber Music Trust ticket scheme, offering free tickets to those aged 8-25

### Friends of Wigmore Hall – celebrating 30 years of friendship

Over the past 30 years, Friends have been providing transformational support for the Hall, ensuring this historic building remains a home for great music making. Enjoy the benefits of friendship by joining as a Friend today, and be a part of the Wigmore story. Visit: [wigmore-hall.org.uk/friends](http://wigmore-hall.org.uk/friends) | Call: 020 7258 8230

FRIENDS OF  
WIGMORE HALL

30

*Wigmore Hall is a no smoking venue. No recording or photographic equipment may be taken into the auditorium nor used in any other part of the Hall without the prior written permission of the management.*

*In accordance with the requirements of City of Westminster persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any other gangways. If standing is permitted in the gangways at the sides and rear of the seating, it shall be limited to the number indicated in the notices exhibited in those positions.*

*Disabled Access and Facilities - full details from 020 7935 2141.*

*Wigmore Hall is equipped with a 'Loop' to help hearing aid users receive clear sound without background noise. Patrons can use this facility by switching hearing aids to 'T'.*



*Please ensure that watch alarms, mobile phones and any other electrical devices which can become audible are switched off. Phones on a vibrate setting can still be heard, please switch off.*

The Wigmore Hall Trust Registered Charity No. 1024838  
36 Wigmore Street, London W1U 2BP • [Wigmore-hall.org.uk](http://Wigmore-hall.org.uk) • John Gilhooly Director

Wigmore Hall Royal Patron HRH The Duke of Kent, KG  
Honorary Patrons Aubrey Adams OBE; André and Rosalie Hoffmann; Louise Kaye; Kohn Foundation; Mr and Mrs Paul Morgan

Department  
for Culture  
Media & Sport

LOTTERY FUNDED

Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**

Registered with  
**FUNDRAISING  
REGULATOR**

The high Baroque period was rich in England, Germany and Italy, but nowhere was the conflation of developments of those artistic centres more vividly in evidence than in Rome, where their most accomplished musicians converged on the secret societies of the most innovative and liberal patrons of the age. The *Accademia dell'Arcadia*, founded by Queen Christina of Sweden and taken over by some of its many powerful members after her death, including the charismatic Cardinal Ottoboni, was one such glittering salon: here the most promising musicians to arrive in Rome would be swept up into a secret culture of intellectual enquiry and pursuit of the resurrection and integration of ancient cultural ideals.

This was also the period in which vocal and instrumental music began for the first time to thrive in equal measure. Whereas previously instruments had largely been used as direct replacements in shared repertoire, as the 17th Century ended instrumental music began to enjoy non-substitutable forms and garner its own genres. To that extent, these new instrumental identities were as innovative as the vocal developments going on behind closed doors in places like the *Arcadia*, and so began to enjoy similar standing at their meetings, attracting offerings by the likes of Scarlatti and Handel.

Although he moved with regularity between Rome and his native Naples, **Alessandro Scarlatti** was a familiar and respected figure among the *accademici* of the *Arcadia*. The extent and variety of his vast number of compositions place him as an important figure of transition over the course of this period – particularly in relation to the role the Neapolitan style played in the development of opera. The majority of Scarlatti's output is undoubtedly the 800-plus cantatas he wrote to both secular and sacred texts – the firm attribution of such an enormous body of work being the subject of scholarly endeavour for over two centuries. The secular cantata for soprano, bass and strings, *Clori, Dorino e Amore*, is a particular example, coming from a collection of works that remain under question despite being loosely attributed to Scarlatti on account of its unusual and harmonically complex central movements – of which the duet 'Clori mia – Dorino caro' is one. Perhaps unsurprisingly, however, given the rapid evolution of instrumental music that was happening around him, Scarlatti's short, vignette-like cello sonatas are also evidence of his compositional originality. At the start of the 18th Century the cello was still not a major solo instrument, and generally supported the texture in ensemble works. His Cello Sonata No. 1 in D minor, though, represents the first of Scarlatti's forays into what was at the time still little more than stylistic experimentation. The solo guise that the instrument takes in his sonata collection of four was known as *violoncello spezzato* ('broken cello'), altered by the Bolognese composer Domenico Gabrielli. These modifications, and the performance treatises that went with them, would have made their way into the intellectually enquiring discussions at the *Arcadia* and provided Scarlatti with an opportunity to showcase his dramatic declamatory style and talent for lyrical melodic investigation in purely instrumental terms.

Whether Scarlatti wrote these sonatas for the *Arcadia*, or for any one of the number of virtuoso cellists working at the *Cappella Reale* that also employed him, is still the subject of some speculation. What does seem clear, however, is that the lyrical, melancholic nature of another of his dramatic cantatas, *Per un momento solo*, was emblematic of his 'melancholic' style, which eventually decreased in popularity and was one of the reasons he could not expand his career beyond the reputations he had built in Rome and Naples. By the time he began to oscillate between the two cities in earnest as a result, a young **Handel** had already passed through Rome; his meeting with the older composer forming part of his attenuation to the fashionable Italian style that he was to nurture in his own work for the rest of his career. Handel's set of four duets for soprano and bass that include the relaxed but vivid 'Che vai pensando' HWV184 are a particularly good example of the direct influence Scarlatti had on his vocal composition; like Scarlatti, he wrote them for the *Arcadia* into which he was quickly absorbed when he arrived.

The enormous *appetito arcadico* for drama and intellectual entertainment drove the wide variety of styles it commissioned, and although this inevitably led to many insecure attributions during the intervening centuries, its reverberations can be felt in later works such as Handel's keyboard Suite in E minor HWV438. After being pitted against Alessandro Scarlatti's son Domenico in a 'friendly' play-off of harpsichord improvisation (where Domenico was deemed the winner by Cardinal Ottoboni), the two met again in London. Handel's two books of 'great' harpsichord works written after this retain the intrepid instincts for genre development that they had both finessed in Rome. Many smaller works of this extraordinary period, though, and from less prominent composers, languished for centuries with either non-existent or mistaken attributions. These minor composers now appreciated to have been masters of their craft in their own right include **Francesco Mancini**. In Mancini's case it is surprising that his work should have been misattributed to Handel and not Alessandro Scarlatti, given that the two shared a native city, teachers, and even jobs. Nevertheless, his cantata for solo bass, *Dal fatale momento*, was long attributed to Handel. It is still considered to be of dubious origin, although its authorship is now placed more firmly on the doorstep of Mancini than Handel, a fact that is perhaps forgivable considering his occasional voyages to Rome, where he would not only have sought out his Neapolitan compatriots at the *Arcadia* but more likely than not have run into Handel himself. Indeed, the second of Handel's set of four duets for soprano and bass to be heard this afternoon, 'Tacete, ohimè, tacete', is far more redolent of Scarlatti and Mancini's Neapolitan 'melancholic' style, creating its compelling drama by way of extended passages of dissonance and resolution. This may have been a characteristic that left Scarlatti behind, but it nevertheless firmly heralded the legacy of those heady days in Rome, where so many important paths met and merged.

© Caroline Gill 2023

*Reproduction and distribution is strictly prohibited.*

## Alessandro Scarlatti (1660-1725)

Clori mia - Dorino caro  
from *Clori, Dorino e*  
*Amore* (1702)

*Anonymous*

Clori mia, – Dorino caro, Se per te mi struggo e moro, – se t'adoro, Dal mio cor – dall'alma mia Che più vuoi? – che più pretendi? Chiedo solo – lo solo voglio Che tu sii sempre costante. Io son fido. – lo sempre amante.	Clori, my own, – Dorino, my dear, if I yearn and die for you, – if I adore you, with all my heart – with all my soul what more do you want? – what more do you demand? I only ask – I only wish that you be always constant. I am faithful. – I, always loving.
--	---

Per trofeo di grandi imprese Lieto un giorno il cieco dio Ci rapì dal seno i cori E in trionfo li portò.	As a trophy of great deeds from our breast, the unseeing god lightly stole our hearts one day and carried them off in triumph.
--	--

Ma poi quando al sen li rese Non distinse il tuo dal mio Ch'era simili gl'ardori E nei petti li cambiò.	But when he replaced them, he did not distinguish yours from mine so alike was the passion that he exchanged them in our breasts.
--	--

Onde adesso io t'adoro – Se d'amarmi hai sol desio, – Io t'amo col tuo cuore e tu col mio.	Now, thus I adore you – while you only desire to love me, I love you with your heart, and you with mine.
--	--

## Cello Sonata No. 1 in D minor

*I. Largo*

*II. Allegro*

*III. Largo*

*IV. A tempo giusto*

## Per un momento solo

*Anonymous*

Per un momento solo  
Lasciate affanni miei di  
tormentarmi,  
E poi ritorni il duolo  
Armato di sciagure a  
lacerarmi.

Non v'è né fu già  
mai  
Vivente core mio più  
sfortunato,  
Scherzo di ria fortuna,  
Gioco d'avverso fato;  
Di quanto irato ciel qua giù  
disserra  
Catastrofe di pene, e crudi  
affanni,  
Ricetto, e miserabile ed  
eterno,  
E chiude in sé di Titio  
d'Issione,  
Di Tantalo d'Averno,  
Le pene tutte, anzi un più  
crudo inferno

Mio core, affanni e  
pene  
Intenti a danni tuoi havrai per  
sempre.  
Hanno Le tue catene  
Che frangere non  
puoi,  
Eterne tempre.

## For a moment only

For a moment only  
stop tormenting me, my  
troubles,  
then let sorrow return  
armed with misfortunes  
to rack me.

Never is or was there a  
living heart  
more unfortunate than  
mine,  
a gibe of adverse fortune,  
a plaything of ill fate;  
of everything the angry  
heavens unleash below:  
catastrophic suffering  
and harsh troubles,  
a wretched and eternal  
prison,  
filled with all the  
punishments of Tityus,  
Ixion, Tantalus and Avernus,  
an even crueller  
hell.

My heart, such troubles  
and punishments,  
that intend to harm  
you,  
will be with you always.  
Unbreakable, your chains  
are  
tempered for eternity.

## George Frideric Handel (1685-1759)

**Che vai pensando**

**HWV184** (by 1710-1)

*Anonymous*

Che vai pensando,  
folle  
Pensier per lusingarmi?  
Se pensi  
farmi  
Penar sperando,  
Non pensi il ver, nò, non  
pensi il ver.

**What are you  
thinking**

What are you thinking,  
mad thoughts  
to flatter me?  
If you think you will make  
me  
suffer by hoping,  
your thoughts are not  
true, no, quite untrue.

## Suite in E minor HWV438 (1733)

*I. Allemande*

*II. Sarabande*

*III. Gigue*

## Francesco Mancini (1672-1737)

### Dal fatale momento HWV101b

attributed to George  
Frideric Handel  
*Anonymous*

Dal fatale momento  
Che ti mirai, mio bene,  
E per la via dei lumi entrò  
Cupido  
A incatenarmi il core,  
Oh, come a tutte l'hore,  
Bacio le mie catene,  
E benedico i Numi  
Che mi volsero amante  
Del tuo crin, del tuo sen, del  
tuo sembiante.

Chi non ama il tuo  
sembiante,  
Chi per te non vive in  
pene,  
Non ha senso, e non ha  
core.  
Solo so che sono amante,  
Solo provo, amato bene,  
So che peno a tutte l'hore.

Ma per viver contento,  
Fra miei cari d'amor dolci  
legami,  
Tanto sono io geloso,  
Che non basti che  
m'ami.

Vorrei, non v'adirate,  
Care pupille  
amate,  
Vorrei per mio riposo,  
Esser sol'io bersaglio a' vostri  
sguardi,  
Ch'al par d'acuti  
dardi,  
Se ben pungono il  
core,  
Almen senza timore,  
Dir potrei per mia  
pace:  
Quest'alma che sospira  
Filli che m'ha ferito, altri non  
cura.

### From the fatal moment

From the fatal moment  
that I saw you, my own,  
and through my gaze  
Cupid entered  
to captivate my heart,  
O, how I kiss my chains  
at every hour,  
and bless the Gods  
that made me a lover  
of your hair, your breast,  
your countenance.

Whoever does not love  
your appearance,  
whoever does not pine  
for you,  
has no sensibility, and  
has no heart.  
Alone I know I am your lover,  
alone I feel, well loved,  
knowing I suffer all the time.

But to live in contentment,  
bound by my dear sweet  
chains of love,  
so jealous am I,  
that your love does not  
suffice.

What I wish – be not irate,  
beloved and cherished  
eyes –  
for my own peace, I wish  
that I alone were the  
target of your gaze,  
that to this pair of sharp  
darts,  
even if they fully pierce  
the heart,  
at least, without fear,  
I could say, for my own  
peace of mind:  
this soul that yearns for  
Phyllis who injured me has  
no regard for others.

O ti vorrei men  
bella,  
O men geloso il cor.  
Allor godrei che  
quella  
Tu fossi, anima mia,  
Che senza gelosia  
Mi consolasse  
ogn'or.

Either I would like you  
less beautiful,  
or my heart less jealous.  
Then I would enjoy that  
whatever  
you are, my soul,  
without jealousy  
you would console me at  
every hour.

## George Frideric Handel (1685-1759)

### Tacete, ohimè, tacete HWV196 (by 1710-1) *Francesco de Lemene*

Tacete, ohimè, tacete!  
Entro fiorita  
cuna  
Dorme Amor nol vedete?  
Non sia voce importuna  
Che li turba il riposo, ov'or  
giace.  
Sol quando dorme Amore, il  
mondo è in pace.

### Be silent, alas, be silent

Be silent, alas, be silent!  
Do you not see Love is  
asleep  
in a flowery cradle?  
Let no importunate voice  
disturb her rest, where  
now she lies.  
Only when Love sleeps is  
the world at peace.

*All translations by Lucinda Byatt*