

# WIGMORE HALL

Sunday 18 September 2022  
7.30pm

Ton Koopman conductor, harpsichord  
Amsterdam Baroque Orchestra

Catherine Manson violin I,  
concertmaster  
Joseph Tan violin I  
John Wilson Meyer violin I  
Anna Ryu violin I  
Rie Kimura violin I  
David Rabinovich violin II

Marc Cooper violin II  
Liesbeth Nijs violin II  
Chiara Zanisi violin II  
Luc Gysbregts viola  
Annemarie Kosten-Dür viola  
Werner Matzke cello  
Esmé de Vries cello

Michele Zeoli double bass  
Reine-Marie Verhagen recorder  
Inês d'Avena recorder  
Marcel Ponselee oboe  
Nicola Barbagli oboe  
Wouter Verschuren bassoon

Johann Sebastian Bach (1685-1750)

Double Concerto for oboe, violin and strings in C minor  
BWV1060R (c.1736)

*I. Allegro • II. Adagio • III. Allegro*

Air from Orchestral Suite No. 3 in D BWV1068 (1731)

At 8pm, Wigmore Hall will join the National Moment of Reflection and hold a minute's silence in memory of Her Majesty Queen Elizabeth II.

Brandenburg Concerto No. 3 in G BWV1048 (1721)

*I. • II. Adagio • III. Allegro*

Orchestral Suite No. 1 in C BWV1066 (before 1725)

*I. Overture • II. Courante • III. Gavotte I & II • IV. Forlane •  
V. Menuet I & II • VI. Bourrée I & II • VII. Passepied I & II*

Brandenburg Concerto No. 4 in G BWV1049 (1721)

*I. Allegro • II. Andante • III. Presto*

## 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

Department  
for Culture  
Media & Sport

ARTS COUNCIL  
ENGLAND  
LOTTERY FUNDED

Supported using public funding by

ARTS COUNCIL  
ENGLAND



Registered with  
FUNDRAISING  
REGULATOR

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

In **Johann Sebastian Bach's** day, orchestral music in German lands was a mixing-pot of French and Italian styles. Highly influential was French orchestral music, particularly suites assembled from the ballets of Jean Baptiste Lully. With their distinctive dance rhythms and subtle harmonies, these movements were synonymous with the French courtly etiquette that was emulated across northern Europe.

By contrast, the Italian style prioritised concertos where one or more soloists displayed their virtuosity against the chiselled lines of a string accompaniment. Foremost among Italian composers was Antonio Vivaldi, who according to the German flautist Johann Joachim Quantz had 'supplied almost half the world with his concertos'. Vivaldi's concertos are characterised by their *ritornello* structure, in which a memorable opening theme alternates with episodes for the soloists.

Elements of both French and Italian styles appealed to German musicians such as Bach, who often synthesised them using contrapuntal techniques learned during his early training. As Quantz explained: 'If one has the necessary discernment to choose the best from the styles of different countries, a mixed style results ... that displeases in neither Italy nor France, nor in other lands.'

Cöthen was a hospitable environment for Italianate concertos, not least because several of the court musicians were virtuoso instrumentalists. It was here that Bach assembled the set of six concertos that he speculatively dedicated to the Margrave of Brandenburg. The set builds on Italian traditions including the concerto grosso (where a *concertino* of soloists is heard against the *ripieno* of full orchestra) as well as Vivaldian solo concertos. Yet Bach pushed the concerto genre well beyond Italian expectations, working his thematic material to the utmost and choosing unusual and innovative instrumentation for each concerto.

Bach's Double Concerto in C minor for oboe and violin BWV1060 survives in an arrangement for two harpsichords and orchestra made by Bach in the 1730s for performance in Leipzig. Its original form, however, was almost certainly as a concerto for oboe and violin, probably written at the Cöthen court. As in Bach's Double Violin Concerto, the two soloists play in dialogue with each other and the orchestra. This dialogue is epitomised in the first movement's ritornello, where the oboe and violin playfully echo the ends of tutti phrases. In the slow movement, both soloists interweave their long melodic lines, while gentle dance rhythms are stated by the accompanying strings. The finale shows a fierier spirit in its angular lines and violin figuration, but even here the soloists frequently share their thematic material with the tutti strings.

Brandenburg Concerto No. 3 in G BWV1048 is scored for three violins, three violas, three cellos and continuo. This string consort was a typically German sound, harking back to the use of a rich string texture to accompany the vocal music of Dieterich Buxtehude and Matthias Weckmann. It may

have appealed to Bach's patron Prince Leopold, who was known as a player of the violin and viola da gamba. The opening movement is dominated by an anapaest rhythm (short-short-long), dubbed *figura corta* by Bach's contemporaries and often associated with joyful praise in his organ music. In this movement, its exuberance is enhanced when the opening theme is combined in counterpoint with a new fanfare-like melody in the violins. The middle movement is an enigma, consisting of just two chords; possibly these were meant to be ornamented by one of the soloists, or were the cue for a movement that has not survived. The finale itself has the rhythms of an Italian gigue, sweeping the players through surge upon surge of harmonic tension.

Bach probably wrote his Orchestral Suite No. 1 in C BWV1066 during his time as Kapellmeister to the court of Cöthen, between 1717 and 1723. Here he served the cosmopolitan Prince Leopold, whose travels encompassed France and Italy. The castle in Cöthen was surrounded by formal gardens in the French style, and its courtiers were expected to adhere to French taste in their clothing and manners. The Suite, too, is strongly French in its scoring and style. The string ensemble is enriched by two oboes and bassoon, which feature as an independent wind trio in the middle of the *Ouverture* and several of the dances. The opening *Ouverture* has the dotted rhythms and upbeat flourishes that signalled the king's arrival at the Versailles court. Subsequent movements such as the *Bourrée* and *Passepied* use rhythms that would be familiar to anyone who had learned French dance-steps. More exotic is the *Forlane*, a dance popular in Venice and subsequently transmitted to France.

Bach's desire to push the concerto genre to its limits is epitomised by Brandenburg Concerto No. 4 in G BWV1049, where the soloists comprise two recorders and a violin. The first movement is one of the longest concerto movements written in the early 18th Century; its opening *ritornello* alone would be a self-sufficient movement for some other composers. In the *ritornello*, the soloists play an equal role, with the violinist sustaining figuration or long notes against the recorders' motifs. Later in the movement the violin takes centre stage, playing figuration of increasing virtuosity. The *Andante* recalls a French chaconne in its triple-time rhythms and piquant harmonies. The tutti passages are echoed by the soloists, and the violin - as if to pay for its showiness in the previous movement - acts as bass to the recorders. The finale fuses the learned technique of fugue with the onward rushing rhythms of Vivaldi. Once again, the violin's figuration increasingly dominates, until all instruments unite in the same syncopated rhythms. By deploying Italian and French elements in movements of unprecedented scale and complexity, Bach here realised the full potential of the German mixed style.

© Stephen Rose 2022

*Reproduction and distribution is strictly prohibited.*