

WIGMORE HALL

Tuesday 22 April 2025
7.30pm

Olivier Stankiewicz oboe
Lucy Crowe soprano
Maria Włoszczowska violin I
Benjamin Baker violin II
Tim Crawford violin II
Yume Fujise violin II
Hélène Clément viola

Carol Ella viola
Tim Posner cello
Jordi Carrasco-Hjelm double bass
Amy Harman bassoon
Julian Poore trumpet
Satoko Doi-Luck harpsichord

Johann Sebastian Bach (1685-1750)

Liebster Jesu, mein Verlangen from *Liebster Jesu, mein Verlangen* BWV32 (1726)

Oboe Concerto in G minor BWV1056R
I. • II. Largo • III. Presto

From *Weichet nur, betrübte Schatten* BWV202 (? 1718-1723):
*Und dieses ist das Glücke • Sich üben im Lieben •
So sei das Band der keuschen Liebe • Sehet in
Zufriedenheit*

Double Concerto for oboe, violin and strings in C minor
BWV1060R (c.1736)
I. Allegro • II. Adagio • III. Allegro

Interval

Jan Dismas Zelenka (1679-1745)

Sonata No. 3 in B flat for violin, oboe, bassoon and basso continuo ZWV181 (c.1720-2)
I. Adagio • II. Allegro • III. Largo • IV. Tempo Giusto

George Frideric Handel (1685-1759)

Desterò dall'empia Dite from *Amadigi di Gaula* HWV11 (1715-7)

Antonio Vivaldi (1678-1741)

Oboe Concerto in F RV457 (c.1735)
I. Allegro non molto • II. Andante • III. Allegro molto

George Frideric Handel

Qui l'augel da pianta in pianta from *Aci, Galatea e Polifemo* HWV72 (1708)

Se giunge un dispetto from *Agrippina* HWV6 (1709)



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From a modern perspective, it is perhaps surprising for us to realise that in the early 18th Century there was very little difference, in musical terms, between sacred and secular. For **Johann Sebastian Bach**, this was certainly the case: the ravishing opening movement of the cantata *Liebster Jesu, mein Verlangen*, BWV32, indeed, could easily come from one of his instrumental concertos. First performed on 13 January 1726, the cantata was written for the First Sunday after Epiphany, and draws its theme from the day's gospel reading, which recounts the search for the missing 12-year-old Jesus. In the first movement, the soprano represents the Soul, asking where Jesus can be found, whilst around her weaves a richly embellished oboe line; together, the two soloists spin out a lyrical, deeply expressive meditation.

Despite its popularity, little is known about the origins of the secular wedding cantata *Weichet nur, betrübte Schatten*, BWV202. The only surviving contemporary manuscript is a copy from 1730 that features what was then already a highly antiquated style of writing, thus pointing to a much earlier date of composition. Traditionally, scholars have argued that it was written during Bach's time in Cöthen, possibly even for his marriage to his second wife, Anna Magdalena, in 1721. However, it may instead have been composed around 1714 when Bach was working at the ducal court in Weimar, probably for a civil wedding. The season of the cantata's performance is much clearer, though, for the text draws many parallels between the arrival of spring after winter and the flowering of love.

The second half of the cantata, encompassing movements 6-9, focuses on a celebration of love, indicated musically by a transition to a distinctly more popular idiom than that heard in the opening five movements. Two joyful arias are each preceded by a recitative (Nos. 6 and 8): 'Sich üben in Lieben' (No. 7) is a lively, folk-like triple-time dance that exuberantly portrays the love and laughter referred to in the text, again featuring a solo oboe that accompanies the voice. The brief but delightful finale, 'Sehet in Zufriedenheit' (No. 9), is marked 'Gavotte', explicitly asserting its rustic dance character. The main theme is heard first in the instruments, then repeated (with slight variations) by the voice, before the instrumental introduction is reprised.

For the Double Concerto in C minor, not only does no autograph manuscript survive, but the concerto has only come down to us in its later version for two harpsichords (BWV1060). Many of Bach's concertos, in fact, are transmitted as arrangements he made for other instruments, leaving musicologists with the task of reconstructing the lost original. The original instrumentation of the C minor Concerto was probably violin and oboe, and it has been published in this form as BWV1060R (the 'R' denotes 'reconstruction'). It opens with an *Allegro*, featuring a rising theme that is transformed in various ways and only heard in its original guise again right at the end of the movement.

Here, each solo instrument plays distinctly different figuration to the other, unlike in the second movement, where the two parts are purely imitative.

The most engaging movement is the lively finale, in which almost all the musical material is based around an insistent theme that has the character of a *bourrée*. The Concerto in G minor BWV1056R, too, is a reconstruction from its later harpsichord version, but here the identity of the original solo instrument is less certain. Many scholars suggest it was actually a violin, although the beautiful middle movement was later reused as the opening *Sinfonia* to the cantata *Ich steh mit einem Fuss in Grab* BWV156, where it is scored for oboe. **Antonio Vivaldi's** Oboe Concerto in F RV457 (c.1735 or later) is also an arrangement of an earlier composition, a concerto for bassoon (RV485). An aristocratic opening *Allegro non molto*, based on rising and falling figures, gives way to a touching *Andante*, before scalic passages return in the jaunty finale.

Bach's contemporary **Jan Dismas Zelenka** composed his six Trio Sonatas (ZWV181) around 1720–1722, following his return to the royal court of Dresden after three years in Vienna. He studied there with Johann Joseph Fux (c.1660–1741), and scholars have suggested that these sonatas were written to demonstrate all he had learned, or perhaps to showcase his abilities to potential patrons. Certainly, these are masterpieces of chamber music, notorious amongst Baroque wind players for the extreme difficulty of their fast passages, and celebrated for their bizarre character, complex counterpoint, and daring harmonies. Indeed, it was a recording of these works that led to a reawakening of interest in Zelenka's music in the 1960s after nearly two centuries of neglect. The third sonata, in B flat major, is the only one to include violin in the scoring, along with oboe and bassoon. It is cast as a church sonata (*sonata di chiesa*) in four movements, alternating between slow and fast; the third movement is one of only two in the entire set to feature dance rhythms (in this case, a *Siciliano*).

The three soprano arias by **George Frideric Handel** in tonight's programme all employ the oboe as a partnering instrument. The first, 'Desterò dall'empia Dite', comes from the 1715 London opera *Amadigi di Gaula*, HWV11, and additionally features a solo trumpet, with orchestral writing reminiscent of the *Water Music*. In this flamboyant aria, the jealous sorceress Melissa vows to summon dark spirits to wage war against her enemies. *Aci, Galatea e Polifemo* (HWV72), meanwhile, is a *serenata* (dramatic cantata) written in Naples in 1708; 'Qui l'augel da pianta in pianta', sung by the shepherd Aci, is notable for its wonderful and touching imitation of birdsong. Virtuoso displays return in the aria 'Se giunge un dispetto', from the 1709 Italian opera *Agrippina*, HWV6. Despite Poppaea's vengeful sentiments, Handel's dancing theatrical music makes it a true delight.

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Johann Sebastian Bach (1685-1750)

Liebster Jesu, mein Verlangen **Beloved Jesus, my desire**
Jesu, mein Verlangen
BWV32 (1726)
Georg Christian Lehms

<i>Aria</i> <i>Seele:</i> Liebster Jesu, mein Verlangen, Sage mir, wo find ich dich? Soll ich dich so bald verlieren Und nicht ferner bei mir spüren? Ach! mein Hort, erfreue mich, Lass dich höchst vergnügt umfassen.	<i>Aria</i> <i>Soul:</i> Beloved Jesus, my desire, Tell me, where I may find Thee? Shall I so quickly lose Thee And no longer feel Thee by me? Ah! my refuge, gladden me, Be embraced with utmost joy.
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Oboe Concerto in G minor BWV1056R

I.
II. Largo
III. Presto

From Weichet nur, betrübte Schatten **Begone, dismal shadows**
BWV202 (? 1718-1723)
Anonymous

Und dieses ist das Glück	And this is good fortune
<i>Recitativo</i> Und dieses ist das Glück, Dass durch ein hohes Gunstgeschicke Zwei Seelen einen Schmuck erlangen, An dem viel Heil und Segen prangen.	<i>Recitative</i> And this is good fortune, When through some supreme favour of fate, Two souls attain an bejewelled beauty, Resplendent with well- being and blessings.

Sich üben im Lieben **To cultivate love**

<i>Aria</i> Sich üben in Lieben In Scherzen sich Herzen Ist besser als Florens vergängliche Lust. Hier quellen die Wellen, Hier lachen und wachen Die siegenden Palmen auf Lippen und Brust.	<i>Aria</i> To cultivate love, To caress and frolic Is better than Flora's fleeting pleasure. Here the waves gush forth, Here the triumphant palms Laugh and keep watch on lips and breast.
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So sei das Band der keuschen Liebe **Let the bond of chaste love**

<i>Recitativo</i> So sei das Band der keuschen Liebe, Verlobte Zwei, Vom Unbestand des Wechsels frei! Kein jäher Fall Noch Donnerknall Erschrecke die verliebten Triebe!	<i>Recitative</i> Let the bond of chaste love, Betrothed pair, Be thus free from inconstant change! May no sudden blow, Or thunderbolt, Affright your amorous desires!
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Sehet in Zufriedenheit **See in contentment**

<i>Aria (Gavotte)</i> Sehet in Zufriedenheit Tausend helle Wohlfahrtstage, Dass bald in der Folgezeit Eure Liebe Blumen trage!	<i>Aria (Gavotte)</i> May you, in contentment, behold A thousand days of bright prosperity, That in the near future Your love may bear fruit!
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Double Concerto for oboe, violin and strings in C minor BWV1060R (c.1736)

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George Frideric Handel (1685-1759)

**Desterò dall'empia Dite I will raise from
from *Amadigi di Gaula* wicked Pluto's
HWV11 (1715-7) domain**

?Giacomo Rossi or Nicola
Francesco Haym, after
Antoine Houdar de la Motte

Melissa	Melissa
Desterò dall' empia Dite,	I will raise from wicked
	Pluto's domain
Ogni furia a farvi	every fury to wage war
guerra,	against you,
Crudi, perfidi, sì, sì!	cruel, perfidious ones,
	yes, yes!
Ombre tetre, omai sortite	Gloomy spirits, emerge now
Dall' avello che vi	from the tomb that
serra,	imprisons you,
A dar pene	to cause agonies
A colui che mi schernì!	to him who scorns me!

Antonio Vivaldi (1678-1741)

Oboe Concerto in F RV457 (c.1735)

I. Allegro non molto
II. Andante
III. Allegro molto

George Frideric Handel

**Qui l'augel da pianta in Here the bird flits
pianta from *Aci,* happily
Galatea e Polifemo
HWV72 (1708)**

Nicola Giuvo

Aria	Aria
Aci	Aci
Qui l'augel da pianta in pianta,	Here the bird flits happily
Lieto vola, dolce	from branch to branch,
canta	sweetly singing,
Cor che langue a	to charm the languishing
lusingar.	heart.
Ma si fa cagion di	But it becomes a cause of
duolo	grief to me,
Sol per me che, afflito e solo,	who alone and afflicted,
Pace, oh Dio, non so	knows not, O God, where
trovar.	to find peace.

**Se giunge un dispetto
from *Agrippina* HWV6
(1709)**

Se giunge un dispetto
A' danni del cor,
Si cangia nel petto
L'amore in furor.
Non ama chi
offende
O segue l'Amor,
Il cor si difende,
Da effimero ardor.

**If a slight is
delivered**

If a slight is delivered
that hurts my heart,
love will turn to anger
in my breast.
He who offends does not
love
or follow Love;
the heart defends itself
from short-lived passion.