

# WIGMORE HALL

Friday 26 January 2024  
7.30pm

Lucy Crowe soprano

La Nuova Musica

David Bates artistic director

Jane Gordon violin I, leader

Sijie Chen violin I

Magdalena Loth-Hill violin I

Hatty Haynes violin I

Agata Daraškaitė violin II

Davina Clarke violin II

Anna Curzon violin II

George Clifford violin II

Jane Rogers viola

Jim O'Toole viola

Kinga Gáborjáni cello

Anna Holmes cello

Judith Evans double bass

Daniel Ramírez oboe

Nicola Barbagli oboe

Inga Maria Klaucke bassoon

Nathaniel Harrison bassoon

Richard Bayliss horn

Kate Goldsmith horn

Peter Moutoussis horn

Clare Penkey horn

Tom Thornton trumpet

William Thomas trumpet

Matthew Brett timpani

Wolfgang Amadeus Mozart (1756-1791)

Symphony No. 25 in G minor K183 (1773)

*I. Allegro con brio • II. Andante •*

*III. Menuetto - Trio • IV. Allegro*

Der Liebe himmlisches Gefühl K119 *arranged by*  
*Timothy Jones*

A questo seno K374 (1781)

In te spero K440 (?1782) *arranged by Timothy Jones*

Interval

Wolfgang Amadeus Mozart

Per pietà, bell' idol mio K78 (c.1765-6)

Ah se in ciel, benigne stelle K538 (1778-88)

Joseph Haydn (1732-1809)

Symphony No. 44 in E minor 'Trauer' (by 1772)

*I. Allegro con brio • II. Menuetto. Allegretto •*

*III. Adagio • IV. Finale. Presto*



Our Audience Fund provides essential unrestricted support for our artistic and learning programmes, connecting thousands of people with music locally, nationally, and internationally. We rely on the generosity of our audience to raise £150,000 each year to support this work. Your gifts are, and continue to be, indispensable.

To donate, please visit <https://wigmore-hall.org.uk/audiencefund>

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**

This evening's programme features vocal and instrumental works by Haydn and Mozart from the 1770s to the 1780s. Bookended by two symphonies are a selection of concert arias for soprano. Comprising about 46 complete works, Mozart's concert arias are operatic works composed individually for an unstaged performance on a text usually taken from a pre-existing libretto. Each work in this category has a unique compositional and performance history; these works were often featured on concert programmes alongside instrumental genres such as the symphony or concerto. A kind of hybrid genre, the concert aria represents aspects of both the drama of the theatre and the virtuosity of the concert hall.

### The Symphonies

Both symphonies on the programme were composed in the early 1770s and represent contributions to the *Sturm und Drang* movement in German literature and music in the 1760s-80s. Often translated as 'storm and stress', *Sturm und Drang* works are characterised by more extreme emotions and sudden changes of mood, focusing more intently on an internal subjectivity.

The concert will open with **Mozart's** Symphony No. 25 in G minor K183. It is one of only two minor key symphonies that Mozart composed and is often called the 'Little G minor' to distinguish it from his Symphony No. 40 K550 in the same key. K183 is primarily known from the appearance of the first movement in the opening sequence of the 1984 biographical film about Mozart, *Amadeus*.

Closing the concert is **Haydn's** Symphony No. 44 in E minor, nicknamed *Trauer* or 'Mourning' due to an apocryphal story that Haydn requested the slow movement be performed at his funeral. The structure of Haydn's symphony is mostly typical, with fast outer movements surrounding a minuet and a slow movement. However, it is one of a very few 18th-century symphonies in which the minuet appears second rather than third.

### The Concert Arias

Mozart's concert arias span his entire career, including some of his earliest and latest works. Prior to the interval, soprano Lucy Crowe will sing three arias from the early 1780s. The first, 'Der Liebe himmlisches Gefühl' K119, is a bit of a mystery, as the details of its composition, intended performance and even the origin of the text are unknown. K119 is also unusual in that it survives only in a keyboard reduction, although there is evidence that an orchestral version once existed. Next, 'A questo seno' K374 takes its text from an opera previously set by Giovanni Paisiello in 1773, *Sismano nel Mogol*, the première of which Mozart attended in Milan. The intended singer for K374 is not entirely clear, but may have been either castrato Francesco Ceccarelli or soprano Josepha Duschek, both friends of Mozart. Following an opening recitative,

the aria is structured as a rondeau with a recurring theme.

Finally, 'In te spero' K440 sets a text from Metastasio's *Demofonte*, a favorite of Mozart's and source of a number of concert aria texts. Little is known about this aria except its notable dedication to Mozart's then-fiancée, Constanze Weber. Like K119, the complete orchestral version is not extant. K440 survives with only the vocal part and bass line; a performance requires even further reconstruction.

Following the interval come two more Mozart concert arias, including one of his earliest and one of his latest. 'Per pietà, bell'idol mio' K78 dates from c.1765-6 and sets a text from Metastasio's *Artaserse*, one of his most popular libretti. It may have been composed during the Mozart family's trip to London and The Hague that year, or possibly following their return to Salzburg later in 1766. In any case, Mozart was only nine or ten years old at the time, but his love of opera seria and Metastasio's libretti was already taking hold. In that year, he composed a number of concert arias on Metastasian texts, mostly as demonstrations of the young prodigy's ability to write different archetypal seria arias. While in London, he spent some time studying with renowned castrato Giovanni Manzuoli, who became a good friend and mentor in the world of Italian opera seria. K78 is not a complete aria, as Mozart only set the first stanza of text, resulting in just the A section of the typical ABA form of a Metastasian aria. However truncated, this aria features beautiful but brief solos for oboe and horn.

Finally, the last concert aria on the programme is one of Mozart's most ambitious. He began composing 'Ah se in ciel, benigne stelle' K538 in 1778 while in Mannheim, setting yet another Metastasian text from *L'eroe cinese*. There, he had met the young opera singer Aloysia Weber, who would later become his sister-in-law. But at the time, the young Mozart was infatuated with Aloysia instead, although she did not return the sentiment; he also composed another concert aria for her, 'Non so donde viene' K294, a tour-de-force that perfectly fit her voice 'like a well-made dress' as Mozart himself declared in a letter to his father. Although he also started writing K538 at this time, he set it aside unfinished except for the vocal part and bass line. He would not finish it until ten years later in 1788 for Aloysia to sing at a charity concert in Vienna. By this time, both were married to other people and had become friends, as they both sought to have careers in the musical life of Vienna. The aria is one of the biggest and most virtuosic in its vocal writing, with a form that bears a striking similarity to the typical concerto form, suggesting that this work might be heard more as a concerto for the voice than a more typical opera aria.

© Michael Goetjen 2023

*Reproduction and distribution is strictly prohibited.*

## Wolfgang Amadeus Mozart (1756-1791)

### Symphony No. 25 in G minor K183 (1773)

*I. Allegro con brio*

*II. Andante*

*III. Menuetto - Trio*

*IV. Allegro*

### Der Liebe himmlisches Gefühl K119      The heavenly feeling of love

*Anonymous*  
arranged by Timothy Jones

Der Liebe himmlisches Gefühl	The heavenly feeling of love
Ist nicht an unsre Macht gebunden.	is not subject to our power.
Ein einz'ger Blick entscheidet viel,	A single glance can decide much,
Noch hat mein Herz ihn nicht gefunden;	yet my heart has not found it.
Ich wart', ich wart' mit Zuversicht.	I wait, I confidently wait.
Wenn die Natur mich lieben heisst,	If nature summons me to love,
Wird dieses Herz schon selbst empfinden.	my heart will realise it by itself.
Umsonst beschäftigt sich mein Geist,	My mind strives for love in vain,
Nur sie kann Herzen wohl verbinden,	for only nature can unite hearts:
Nur sie, die Klugheit kann es nicht.	she alone, intelligence cannot do it.

### A questo seno K374 (1781)

*Giovanni de Gamerra*

*Recitativo*

A questo seno deh vieni,  
idolo mio.

Quanti timori, quante  
lacrime, oh Dio,

Costi alla sposa  
tua.

Dunque tu vivi. Oh  
contento! Oh  
certezza!

Oh premio! Oh speme! Oh  
amor!

Numi clementi, nell'offrirmi,  
pietosi, un sì bel dono,

Tutto il vostro rigore io vi  
perdono.

*Rondeaux*

Or che il cielo a me ti  
rende,

Cara parte del mio cor,  
La mia gioia, ah, non  
comprende

Chi non sa che cosa è  
amor.

Sono all'anima un grato  
oggetto

Le sue barbare  
vicende,

Ed in sen dolce  
discende

La memoria del dolor.

### Come to my arms ... Now that heaven

*Recitative*

Come to my arms,  
beloved.

How much fear, how much  
weeping, dear God,

you have caused your  
spouse.

So you are alive! What  
happiness, what  
reassurance,

what reward, what hope,  
what love!

Kindly gods, by mercifully  
granting me so fine a gift

I can forgive you all your  
harshness.

*Rondeaux*

Now that heaven has  
restored you to me,

treasure of my heart,  
no one can understand  
my joy

who does not know what  
love means.

In my soul your cruel  
adventures

have become a cause of  
gratitude,

and in my heart the  
memory of pain

gently subsides.

### In te spero K440 (?1782)      You are my hope

*Pietro Metastasio*  
arranged by Timothy Jones

In te spero, o sposo  
amato,

Fido a te la sorte mia.

E per te, qualunque  
sia,

Sempre cara a me  
sarà.

You are my hope, beloved  
husband,

I entrust my fate to you.

As for you, whatever  
comes to pass,

you will always be dear to  
me.

Pur che a me nel morir mio  
Il piacer non sia  
negato

Di vantar che tua son io,  
Il morir mi piacerà.

As long as at my death  
I am not denied the  
pleasure

of boasting that I am yours,  
dying will be a pleasure.

---

Interval

---

## Wolfgang Amadeus Mozart

**Per pietà, bell' idol mio**      **For pity's sake, my**  
**K78 (c.1765-6)**                      **fair beloved**  
*Pietro Metastasio*

Per pietà, bell'idol mio, Non mi dir ch'io sono ingrato;  Infelice e sventurato Abbastanza il ciel mi fa.	For pity's sake, my fair beloved, do not tell me that I am unkind; heaven has already sent me enough sorrow and misfortune.
---	---

**Ah se in ciel, benigne**              **Kindly stars, if pity**  
**stelle K538 (1778-88)**  
*Pietro Metastasio*

Ah se in ciel benigne stelle, La pietà non è smarrita, O toglietemi la vita, O lasciatemi il mio ben. Voi, che ardete ognor si belle Del mio ben nel dolce aspetto, Protegete il puro affetto Che ispirate a questo sen.	Kindly stars, if pity has not vanished from heaven either take away my life or leave me my beloved. You who still shed such beauty upon the features of my love, protect the pure feelings that you inspired in my heart.
---	--

## Joseph Haydn (1732-1809)

**Symphony No. 44 in E minor 'Trauer'** (by 1772)

*I. Allegro con brio*

*II. Menuetto. Allegretto*

*III. Adagio*

*IV. Finale. Presto*