

# WIGMORE HALL

Wednesday 28 May 2025  
7.30pm

## History's Lovers

Jacquelyn Stucker soprano

La Nuova Musica

David Bates artistic director,  
harpsichord

Jane Gordon violin I

Sophia Prodanova violin I

Kirra Thomas violin I

Magdalena Loth-Hill violin I

Beatrice Philips violin II

Davina Clarke violin II

Chloe Kim violin II

Oliver Wilson viola

Jim O'Toole viola

Alexander Rolton cello

Sarah McMahon cello

Judith Evans double bass

Leo Duarte oboe

Inga Maria Klaucke bassoon

Kristiina Watt theorbo

David Gerrard harpsichord

Georg Philipp Telemann (1681-1767) Overture-Suite 'Burlesque de Quixotte' TWV55:G10 (?1761)  
*I. Overture • II. Le réveil de Quichotte •  
III. Son attaque des moulins à vent • IV. Ses soupirs amoureux  
après la Princesse Dulcinée • V. Sanche Panse berné •  
VI. Le galope de Rosinante • VII. Celui d'âne de Sanche •  
VIII. Le couché de Quichotte*

George Frideric Handel (1685-1759) From Alcina HWV34 (1735)  
*Di' cor mio, quanto t'amai • Ah, mio cor • Mi lusinga il  
dolce affetto arranged for solo oboe • Ah! Ruggiero  
crudel • Ombre pallide*

*Interval*

From Rodelinda HWV19 (1725)  
*Overture • Ritorna, o caro e dolce mio tesoro •  
Se'l mio duol non è si forte*

Concerto Grosso in F Op. 6 No. 9 HWV327 (1739)  
*I. Largo • II. Allegro • III. Larghetto •  
IV. Allegro • V. Menuet • VI. Gigue: Allegro*

Georg Philipp Telemann Su, mio core, a la vendetta from Orpheus TWV21:18 (1726)



UNDER 35S

Supported by the AKO Foundation  
Media partner Classic FM



Support Wigmore Hall during its 2025/26  
Anniversary Season.

To find out more visit [wigmore-hall.org.uk/support-us](https://wigmore-hall.org.uk/support-us)



Join & Support

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](https://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



Through the ups and downs of their reputations, GF Handel and JS Bach still retain their standing as giants of the Baroque era. Vivaldi has probably always occupied the third spot, but for over 150 years after his death in 1767, aged 86, **Georg Philip Telemann**, famous throughout Europe in his lifetime, slipped from sight. A largely self-taught composer, multi-instrumentalist, writer and poet, friend of both Bach and Handel, he spent much of his remarkably active life in Hamburg as the Kantor of the Gymnasium, as well as Music Director of no fewer than five of the city's churches. His enormous output has often been used as an excuse to question his musical worth but the works which begin and end this programme show his expertise in just two of the many genres he explored – from Passion settings to Operas, from concertos to instrumental 'Burlesques'.

Into this last category falls the *Don Quixote Suite* – the earliest of two works based on Cervantes's famous knight – which was published originally as *Burlesque de Quixotte*. The influence of Lully pervades the opening 'Ouverture' (slow-fast-slow) and the whimsical programmatic numbers which follow are all given French titles. First Quixote awakes to the strains of a minuet followed by a bustling allegro depicting his attack on the windmills. Then we hear him sighing for the love of Dulcinea, and Telemann's delight in onomatopoeic writing is again in evidence in the next movement in which Quixote's loyal Sancho Panza is depicted being tossed in a blanket for not paying his bills at the Inn. Two sorry attempts at a galop by our hero's old nag Rosinante are interrupted by a similar attempt from Panza's donkey before the Suite ends with Quixote supposedly asleep – but the music tells us that his fevered brain is dreaming of further adventures.

Of the 35 Telemann operas, we know of only nine to have survived complete. Fortunately, in the case of *Orpheus* – first performed in 1726 – enough has remained to make performances possible and to reveal what a remarkable work this is. The libretto is the composer's own, put together from a variety of sources in different languages. The recitatives are in German but the arias and choruses move from German to French to Italian reflecting the variety of musical styles Telemann employs. Thus the aria 'Su, mio core, a la vendetta!' sung by Orasia, Queen of Thrace (inserted into the plot by the composer to produce a conveniently dramatic love triangle) is a full-blown 'Vengeance' aria in the Italian style.

**Handel's** long career as an operatic composer began in Hamburg in 1705 with *Alvira*, the success of which eventually led the young man to try his luck in Italy where, from 1706 to 1710, he made a name for himself as composer and performer. However, a visit to London in 1710 culminated in the sensational success of *Rinaldo*, the first of 39 operas which Handel

composed, produced and directed for the London stage between 1710 and 1741. Almost all of them fell into obscurity after his death and it was not until the 20th Century that their musical treasures were gradually re-discovered.

*Alcina* was first performed in 1735 to a libretto based on Ariosto's *Orlando Furioso*. The opera is set on a magical island, the home of the enchantress Alcina, and her arias are examples of Handel's remarkable ability, at the height of his powers, to delineate the contrasting facets of her personality. So with 'Di' cor mio' she is simply a woman in love, but in 'Ah, mio cor' her anguish at losing her lover is matched with her rage at his escape from her clutches. But perhaps the most dramatic of Handel's depictions of the enchantress is the accompanied recitative 'Ah! Ruggiero crudel' and the following aria 'Ombre pallide' from the end of Act II. Deprived of her supernatural powers she longs to know the reason for her fall while displaying the tragic resignation of a once all-powerful woman to her fate.

*Rodelinda* was composed in 1725 for a stellar line-up of singers including Francesca Cuzzone, the Italian soprano renowned for her artistry and technical brilliance, who sang the title role. For all the complexity of its plot the opera is basically a story of married love and fidelity but Handel surprises his audience even before the curtain opens as the arresting introduction and bustling middle section of the *Overture* lead not to the usual repeat of the opening but, in a clever sleight of hand, to an elegant minuet. Near the end of Act II, Rodelinda discovers that her husband, whom she had thought dead, was in fact still alive and she sings 'Ritorna o caro', a hauntingly lyrical siciliano radiating tenderness and joy. Her Act III aria, when she thinks she has lost him again, could not provide a greater contrast. In 'Se'l mio duol non è si forte' Handel uses the additional colour of flute and bassoon to enhance the pathos of the vocal line.

Handel was an astute businessman so when he realised that the days of Italian *opera seria* in London were numbered he decided, after many years of successes in that genre, to turn his attention elsewhere. He almost single-handedly invented the English Oratorio, composed the first Organ Concertos and revitalised the soon-to-be redundant Concerto Grosso form in his 12 *Grand Concertos* (as his publisher Walsh advertised them) of 1739. These multi-movement Corelli-inspired works were written in the space of only four weeks and No. 9 is perhaps the most telling example of Handel's ability to arrange self-borrowings into a convincing whole. Cecilian Ode, Organ Concerto, unfinished opera – the originals are effortlessly transformed by Handel's genius.

© Alan Fearon 2025

*Reproduction and distribution is strictly prohibited.*

Georg Philipp Telemann (1681-1767)

Ouverture-Suite 'Burlesque de Quixotte'  
TWV55:G10 (?1761)

- I. Ouverture
- II. Le réveil de Quichotte
- III. Son attaque des moulins à vent
- IV. Ses soupirs amoureux après la Princesse Dulcinée
- V. Sanche Panse berné
- VI. Le galope de Rosinante
- VII. Celui d'ane de Sanche
- VIII. Le couché de Quichotte

George Frideric Handel (1685-1759)

From Alcina HWV34 (1735)  
Anon. adapted from Riccardo Broschi, after Ariosto

Di' cor mio, quanto t'amai	Say, my dear, how much I love you
Di', cor mio, quanto t'amai, Mostra il bosco, il fonte, il rio, Dove tacqui e sospirai, Pria di chiederti mercé.	Say, my dear, how much I love you, show the forest, the fountain, the stream, where I fell silent and sighed, before asking for mercy.
Dove fisso ne' miei rai, Sospirando al sospir mio, Mi dicesti con un sguardo: Peno, ed ardo al par dite.	Where I fix in my rays, sighing at my sigh, you told me with a look: I suffer, and I burn like you.

Ah, mio cor	Ah! My heart!
Ah! mio cor! Schernito sei! Stelle! Dei! Nume d'amore! Traditore! T'amo tanto; Puoi lasciarmi sola in pianto, Oh Dei! Perché?	Ah! My heart! You are being mocked! Ye stars and gods! God of love! Traitorous one! I adore you so; and yet, you can abandon me in tears oh ye gods! Why?
Ma, che fà gemendo Alcina? Son regina, è tempo ancora: Resti, o mora, peni sempre, O torni a me.	But what has set Alcina wailing? I am Queen, and there is still time: remain here or die; for ever agonise or come back to me.
Ah! mio cor! Schernito sei ...	Ah! My heart! You are being mocked ...

Mi lusinga il dolce affetto  
arranged for solo oboe

Ah! Ruggiero crudel	Ah cruel Ruggiero
Ah! Ruggiero crudel, tu non mi amasti! Ah! che fingesti amor, e m'ingannasti! E pur ti adora ancor, fido mio core. Ah! Ruggiero crudel, sei traditore! Del pallido Acheronte Spiriti abitatori, e della notte Ministre di vendetta Cieche figlie crudeli, a me venite! Secondate i miei voti, Perché Ruggiero amato Non fugga da me ingrato.	Ah cruel Ruggiero, you did not love me! Ah, how you simulated love, and deceived me! And yet my faithful heart still adores you. Ah, cruel Ruggiero, you are a traitor! Spirits who dwell on pallid Acheron, and you blind and cruel daughters of the night, ministers of vengeance, come to me! Obey my orders, so that my beloved Ruggiero shall not heartlessly fly from me.
Ma, ohimè! misera! e quale Insolita tardanza? eh! non m'udite?	But, alas! woe is me! Why this unexpected delay? Ah, do you not hear me?
Vi cerco, e vi tacete? Vi comando, e tacete?	I seek you, and you hide? I command you, and you keep silent?
Evvi inganno? Evvi frode? La mia verga fatal non ha possanza? Vinta, delusa Alcina, e che t'avvanza?	Is this your deceit? Are these your tricks? Does my deadly wand have no power? Defeated, deluded Alcina, what will become of you?

Ombre pallide	Pale shades
Ombre pallide, lo so, m'udite, D'intorno errate, e vi celate, Sorde da me: perché, perché? Fugge il mio bene; voi lo fermate, Deh! per pietate Se in questa verga, ch'ora disprezzo E voglio frangere, forza non è.	Pale shades, I know you hear me, you hover around, and you hide, deaf to me. Why, ah why? My beloved escapes; you should stop him, ah, for pity's sake, if in this wand, which I now despise and would break, there is no more power.

Interval

George Frideric Handel

From *Rodelinda* HWV19 (1725)  
*Nicola Francesco Haym, after Antonio Salvi, after Pierre Corneille*

Overture

Ritorna, o caro e dolce mio tesoro  
Oh come, my dear, sweet precious love

Ritorna oh caro e dolce mio tesoro,  
A dar conforto e speme a questo cor!  
Tu renderai al seno mio la calma,  
Se refrigerio sei d'ogni dolor.  
Oh come, my dear, sweet precious love,  
to comfort and bring hope to my heart again!  
You will restore my soul's tranquility  
by being a haven from all suffering.

Se'l mio duol non è si forte  
Since my grief's too weak to end me

Se'l mio duol non è si forte,  
Chi trafigge, oh dio! chi svena  
Per pietà questo mio cor?  
Ah! Che un duol peggior di morte  
Involare a un sen che pena,  
E pietà, non è rigor.  
Since my grief's too weak to end me,  
who'll, in pity, take my part, who the piercing dagger lent me,  
or transfix and free my heart?  
Who, from worse of pangs of death  
will, in pity to my woe, set me free!  
My parting breath shall  
bless the hand that gave the blow.

Concerto Grosso in F Op. 6 No. 9 HWV327 (1739)

- I. Largo
- II. Allegro
- III. Larghetto
- IV. Allegro
- V. Menuet
- VI. Gigue: Allegro

Georg Philipp Telemann (1681-1767)

Su, mio core, a la vendetta from *Orpheus* TWV21:18 (1726)  
*Anon. based on Michel Duboullay*  
Up, my heart, to revenge

Su, mio core, a la vendetta, Su!  
Pace in sen' io piú non ho.  
Vendicarmi a te s'aspetta!  
Euridice ucciderò.  
Up, my heart, to revenge, Up!  
I no longer have peace in my heart.  
Revenge awaits you!  
I will kill Eurydice.