WIGMORE HALL 125

Sunday 2 November 2025
7.30pm

Il Giardino Armonico

Giovanni Antonini conductor, recorder
Stefano Barneschi violin I
Ayako Matsunaga violin I
Liana Mosca violin I
Marco Bianchi violin II
Angelo Calvo violin II
Francesco Colletti violin II
Ernest Braucher viola
Giulio Padoin cello
Elena Russo cello
Giancarlo De Frenza double bass
Emiliano Rodolfi oboe
Thomas Meraner oboe
Jairo Gimeno Veses natural horn
Gilbert Cami Farràs natural horn
Michele Fattori bassoon
Riccardo Doni harpsichord

Matthew Locke (c.1621-1677)	Curtain Tune from *The Tempest* (1674)
Giuseppe Sammartini (1695-1750)	Recorder Concerto in F (c.1730) *I. Allegro • II. Siciliano • III. Allegro assai*
Joseph Haydn (1732-1809)	Symphony No. 52 in C minor HI/52 (1771-2) *I. Allegro assai con brio • II. Andante •* *III. Menuetto. Allegretto – Trio • IV. Finale. Presto*
	Interval
Arvo Pärt (b.1935)	Da pacem Domine (2004)
Samuel Scheidt (1587-1654)	Paduana dolorosa SSWV42 (pub. 1621)
Joseph Haydn (1732-1809)	Symphony No. 44 in E minor HI/44 'Trauer' (c.1772) *I. Allegro con brio • II. Menuetto. Allegretto •* *III. Adagio • IV. Finale. Presto*

UNDER 35S

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In the second half of the 18th Century, German literature went through a phase that was later dubbed the 'Sturm und Drang' ('Storm and Stress') period, in which authors emphasised extreme, individual emotional expression and often depicted terrible acts of physical violence. For example, in *The Robbers*, a paradigmatic 1781 play from the era by Friedrich Schiller, one character's motivating self-hatred is so overwrought that he says his own mother 'seems to have collected from all the race of mankind whatever was loathsome into a heap and kneaded the mass into my particular person'. Out of spite, he plots the brutal downfall of his brother, who becomes a thief and murderer by the end of the play.

In the late 1760s and early 1770s, while he was employed as the director of music for the powerful Esterházy family, **Joseph Haydn** wrote an uncommonly large number of symphonies in the minor key. These works are quite concise and they feature dramatic contrasts in character, dynamics and texture – qualities that have led them to become known as his 'Sturm und Drang' symphonies. The Symphony No. 52 in C minor, which Haydn wrote in 1771 or 1772, opens with an austere sequence of leaping intervals. Intense transitions run between separate iterations of the first movement's lyrical contrasting theme. The minuet is likewise full of angular jumps to surprising notes. The spare syncopations at the start of the finale encourage the players to push the tempo, giving the music a frantic quality that lasts to the very end of the work. Even in the symphony's slow movement, which is relatively tranquil, Haydn works in several unadorned, fully-diminished arpeggios, as if to emphasise that peaceful respites cannot escape a few notes of angst.

Of course, it is a bit tenuous to attribute the dramatic qualities we find in compositions of this time to the contemporaneous development of 'Sturm und Drang' in literature. Music had involved emphatic contrasts, urgent energy, and a sense of personal expression for centuries before this particular moment in German letters. In the 'Curtain Tune' that English Baroque composer **Matthew Locke** wrote to introduce the action for a 1674 London adaptation of Shakespeare's *The Tempest*, sequences of dreamy suspensions, representing calm seas, are periodically interrupted by explosions of virtuosic energy. Locke marked the terror of a brewing ocean storm into the music, explicitly writing 'violent' in the manuscript for one of the more shocking outbursts. **Giuseppe Sammartini**'s Recorder Concerto in F, which he probably wrote in the 1730s after he had made a decisive move to London from Milan, is bubblier fare than these works by Locke and Haydn. But we can hear how Haydn's theatrical symphonic forms came out of the work of Baroque composers in the direct moves from major to minor keys that Sammartini makes in the opening movement; in the overwrought, leap-filled, pathos-laden lines of the concerto's slow movement; and in the scampering figures for violins and soloist in the finale.

Haydn's Symphony No. 44 in E minor, another of the works from his 'Sturm und Drang' period, is commonly given the subtitle 'Trauer' ('Mourning'). The third and fourth notes of the piece form a descending half step, an interval that was, and still is, a well-established signal of musical lamentation. Haydn gives each of these notes an accent mark that indicates that they should be rhetorically popped out – almost shouted. He fixates on the interval for the rest of the movement. Close to the end, after a striking caesura, he strings together these keening descents, creating a moment of magnificent, contrapuntal dread worthy of JS Bach. In the finale, Haydn weaves these downward half steps into almost every measure of the terse opening. The association between this interval and the process of mourning was already such a trope by the early 17th Century that the prolific German instrumental composer **Samuel Scheidt** could turn it into one of his *Ludi Musici* (Musical Games), the title of his 1621 collection of experimental dances and canzones for various viol ensembles. In his *Paduana dolorosa*, Scheidt plays around with the descending second. He often lingers on the upper note, and eventually he creates a moment of stark dissonance by stringing several of these motifs together to form a jarring chromatic line.

It is not, in fact, for the use of this lamenting half step that Haydn's E minor Symphony has been titled the 'Mourning' Symphony. Rather, it is because the *Adagio* from this piece was supposedly played at Haydn's funeral in Berlin in 1809 – at the composer's request, according to his 19th-century biographer CF Pohl. In this slow movement, we find a more generous and less turbulent means of honouring the dead. It's an expression of loss like that found in *Da pacem Domine*, music that **Arvo Pärt** wrote in 2004 to memorialise the victims of the train bombing in Madrid that took place that year. In Pärt's touching threnody, each individual musician generally plays just one note and then stops, though the overlapping entries create a continuous mass of sound. Only in select moments do the voices sing long, continuous, expressive lines. Haydn produces a similar effect close to the start of his stunning *Adagio*. The violins play a variation on the opening theme, in which there are breathless, gasping gaps between little snippets of the tune. Then, the full ensemble enters for an endless, floating melody. It is elegant, contemplative, yet still deeply personal music, and quite remote indeed from the melodrama and anxiety of 'Sturm und Drang'.