

WIGMORE HALL

Tuesday 31 May 2022 7.30pm

Arcangelo

Carolyn Sampson soprano*

Charlotte Trepass soprano

Rebecca Leggett mezzo-soprano*

Ruth Kiang mezzo-soprano

Andrew Tortise tenor*

Tom Robson tenor

Ashley Riches bass*

Jimmy Holliday bass

*soloists

Jonathan Morton leader, violin I

Michael Gurevich violin I

Beatrice Philips violin I

James Toll violin II

Sophia Prodanova violin II

Rebecca Jones viola

John Crockatt viola

John Myerscough cello

Ismael Campanero Nieto double bass

Christopher Palameta oboe

Rachel Chaplin oboe

Inga Maria Klaucke bassoon

Ursula Paludan Monberg horn

Richard Bayliss horn

Stephen Farr organ

Jonathan Cohen conductor, harpsichord

Wolfgang Amadeus Mozart (1756-1791) Exsultate, jubilate K165 (1773)

Joseph Haydn (1732-1809) Missa Sancti Nicolai HXXII:6 (1772)

Interval

Joseph Haydn Symphony No. 26 in D minor H1:26 'Lamentatione' (?1768-9)
I. Allegro assai con spirito • II. Adagio • III. Menuetto & Trio

Wolfgang Amadeus Mozart Grabmusik K42 (1767)

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Salzburg and Eisenstadt, unlike most Austrian cities, enjoyed considerable independent power over matters spiritual and temporal during the 1700s. The hegemony of Salzburg's prince-archbishops set the city apart from the authority of the neighbouring lands of the Habsburg crown, while the rule of the Hungarian Esterházy family in Eisenstadt rested on a fortune apparently greater than that of the Habsburg emperors they nominally served. Neither Salzburg, Mozart's birthplace, nor Eisenstadt, Haydn's workplace, however, were beyond the political or cultural influence of Vienna, the trend-setting imperial capital. This evening's programme reflects the local conditions and broader influences that nourished the young Mozart's sacred music for Salzburg and underpin two magnificent works by Haydn, both written for Prince Nikolaus Esterházy.

Prince Nikolaus was nicknamed 'the Magnificent', thanks not least to Eszterháza, the grand summer residence he built in the 1760s around 30 miles from Eisenstadt. The Eszterháza estate grew to include an opera house, a music house (complete with Haydn's apartment), a *sala terrena* or garden hall, a marionette theatre and an ornate chapel. The complex, while plagued by the perennial damp of its reclaimed swampland site, became home to the prince and his court for all but the winter months. It seems likely that **Haydn**, as Kapellmeister to the Esterházy court, composed his 'Saint Nicholas' Mass to mark his employer's name-day. The work's autograph score and orchestral parts were preserved in the library at Eisenstadt castle and contain evidence that suggest it was first performed there on 6 December 1772, the Feast of St Nicholas.

The *Missa Sancti Nicolai* is usually described as a 'pastoral' work, its gentle nature and lilting 'Kyrie' in keeping with the season of Advent, a time of waiting and watching for the coming of Christ. Haydn creates space for joy and fleeting moments of tension within this prevailing atmosphere of calm, notably in the 'Gloria' and the 'Credo'. In the latter he compresses the Nicene Creed, the foundational statement of Christian belief, by sounding successive lines simultaneously in different voice parts, an established method of truncating the length of the Mass without cutting its sacred Latin text. Haydn's invention continues to charm in the 'Sanctus', where hymn-like choral writing is enlivened by a graceful violin countermelody, and again in the 'Benedictus' with its fine blend of music for solo quartet and orchestra. The 'Agnus Dei', like the 'Credo's' *Crucifixus*, projects the gravity of Christ's sacrifice for the redemption of mankind's sins. The Mass concludes with a recapitulation of the 'Kyrie', here set to the words '*Dona nobis pacem*'.

Although the Esterházy court orchestra never employed more than 24 players, it included such high-calibre musicians as the violinist and composer Alois Luigi Tomasini, the oboe-playing Kapfer brothers and the horn and violin player Franz Pauer. During the late 1760s, Haydn began testing their skills with a series of symphonies charged with bold emotional contrasts, forerunners of what was subsequently branded as *Sturm und Drang*, the 'storm

and stress' of turbulent states of mind. The three-movement Symphony No. 26 in D minor was probably written for performance during Holy Week in 1768 or possibly 1769. Its 'Lamentatione' title was coined for Haydn's use of the Gregorian chant associated with the *Lamentationes Jeremiae Prophetae*, the Lamentations of the Prophet Jeremiah, stated by the second violins as the opening movement's second theme. The work's oldest surviving source, preserved at the Herzogenburg Monastery in Lower Austria, includes the heading '*Passio et Lamentatio*', and indications in the first movement suggestive of characters in a Passion play, including 'Evang:[elista]' and 'Christ:[us]'.

In the early 1700s Salzburg embraced the latest Italian fashions in church music and opera. The music-loving Archbishop Schrattenbach employed almost a hundred musicians, Leopold Mozart and his son Wolfgang among them, to take part in the city's grand cathedral services, courtly entertainments, open-air festivals and processions, and other public occasions and ceremonies. Schrattenbach refused to believe that compositions of the quality produced by the young **Mozart** could possibly be the work of a child. In 1767, to prove that they were indeed by an adult, he commanded the boy to write a piece for Holy Week. According to a subsequent report by the English lawyer Daines Barrington, the archbishop had Mozart 'shut up for a week, during which he was not permitted to see anyone, and was left only with music paper and the words of an oratorio'.

Grabmusik, the outcome of Mozart's incarceration, belonged to the tradition of Passion oratorios for Good Friday, popular at the imperial court in Vienna and also with Salzburg's congregations. The oratorio, noted Barrington, 'was most highly approved of upon being performed'. Its 11-year-old composer absorbed elements of Italian style into his *Grabmusik*, which takes the form of a dialogue between a Soul and an Angel, sung respectively by bass and soprano soloists. He added an elegant choral close to the piece when it was performed again in 1775.

Mozart was not yet 17 when he composed *Exsultate, jubilate* in early January 1773. He wrote it for Venanzio Rauzzini, the star soprano castrato who took the male lead in the première run of Mozart's opera *Lucio Silla* in Milan at the end of 1772. The three-movement motet made a virtue of Rauzzini's agile technique, clearly so in the opening movement's semiquaver runs and the finale's joyful 'Alleluias'. Its slow movement turns the medium of the operatic recitative and aria to serve an anonymous Latin text that might easily have been set in a more austere 'church' style. *Exsultate, jubilate* was first performed in tonight's version on 17 January 1773 at the Church of the Theatines in Milan; Mozart revised its score six years later for performance on Trinity Sunday at Salzburg's Holy Trinity Church.

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Wolfgang Amadeus Mozart (1756-1791)

Exsultate, jubilate K165 Rejoice, resound with

(1773)

Anonymous

Exsultate, jubilate,
O vos animae beatae,
Dulcia cantica canendo,
Cantui vestro respondendo,
Psallant aethera cum me.

Fulget amica dies, iam fugere et
nubila et procellae;

Exortus est justis inexpectata
quies.

Undique obscura regnabat nox;
surgite tandem laeti, qui
timuistis adhuc,

Et iucundi aurorae fortunatae
Frondes dextera plena et lilia
date.

Tu virginum corona,
Tu nobis pacem dona,
Tu consolare affectus,
Unde suspirat cor.

Alleluja!

Rejoice, resound with
joy,

Rejoice, resound with joy,
O you blessed souls,
singing sweet songs,
in response to your singing
let the heavens sing forth with me.

The friendly day shines forth, both
clouds and storms have fled now;
for the righteous there has
arisen an unexpected calm.
Dark night reigned everywhere;
arise, happy at last, you who
feared till now,
and joyful for this lucky dawn,
give garlands and lilies with full
right hand.

You, O crown of virgins,
grant us peace,
console our feelings,
from which our hearts sigh.

Alleluia!

Joseph Haydn (1732-1809)

Missa Sancti Nicolai HXXII:6 (1772)

Liturgical text

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae
voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter
magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Iesu
Christe.
Domine Deus, Agnus Dei, Filius
Patris.
Qui tollis peccata mundi,
miserere nobis.

Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Glory be to God on high,
and on earth peace, good will
towards men.
We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee for thy
great glory,
O Lord God, heavenly King, God
the Father Almighty.
O Lord, the only-begotten Son,
Jesus Christ;
O Lord God, Lamb of God, Son
of the Father,
that takest away the sins of the
world, have mercy upon us.

Qui tollis peccata mundi,
suscipe deprecationem
nostram.

Qui sedes ad dexteram
Patris, miserere
nobis.

Quoniam tu solus Sanctus. Tu
solus Dominus.

Tu solus Altissimus, Iesu
Christe.

Cum Sancto Spiritu, in gloria
Dei Patris.

Amen.

Credo

Credo in unum Deum.

Patrem omnipotentem,
Factorem caeli et terrae,
Visibilem omnium et
invisibilem.

Et in unum Dominum

Jesum Christum,

Filium Dei unigenitum,

Et ex Patre natum ante omnia
saecula.

Deum de Deo, lumen de lumine,

Deum verum de Deo vero.

Genitum, non factum,

Consubstantialem

Patri:

Per quem omnia facta sunt.

Qui propter nos homines

Et propter nostram salutem

Descendit de caelis.

Et incarnatus est de Spiritu

Sancto

Ex Maria Virgine:

Et homo factus est.

Crucifixus etiam pro nobis sub

Pontio Pilato:

Passus, et sepultus est.

Et resurrexit tertia die,

Secundum scripturas.

Et ascendit in caelum:

Sedet ad dexteram

Patris.

Et iterum venturus est

Cum gloria judicare vivos et

mortuos:

Cujus regni non erit finis.

Et in Spiritum sanctum Dominum,

Et vivificantem:

Qui ex Patre, Filioque

procedit.

Thou that takest away the sins
of the world, receive our
prayer.

Thou that sittest at the right
hand of God the Father, have
mercy upon us.

For thou only art holy; thou only
art the Lord;

thou only, O Christ, with the
Holy Ghost,

art most high in the glory of God
the Father.

Amen.

Credo

I believe in one God,

the Father almighty,

maker of heaven and earth,

and of all things visible and
invisible.

And in one Lord,

Jesus Christ,

only begotten Son of God,

begotten of his Father before all
worlds.

God of God, light of light,

very God of very God.

begotten, not made,

being of one substance with the

Father:

by whom all things were made.

Who for us men

and for our salvation

came down from heaven.

And was incarnate by the Holy

Ghost

of the Virgin Mary:

and was made man.

And was crucified also for us

under Pontius Pilate:

suffered, and was buried.

And the third day He rose again

according to the scriptures.

And ascended into heaven,

and sitteth at the right hand of

the Father

and He shall come again

with glory to judge the living

and the dead:

his kingdom shall have no end.

And in the Holy Ghost, Lord

and giver of life:

who proceedeth from the Father

and Son.

Qui cum Patre, et Filio simul adoratur, Et conglorificatur: Qui locutus est per Prophetas.	Who with the Father and Son together is worshipped and glorified: who spake by the Prophets.
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Et unam, sanctam, catholicam et apostolicam Ecclesiam. Confiteor unum baptisma In remissionem peccatorum. Et expecto resurrectionem mortuorum Et vitam venturi saeculi. Amen.	And in one holy catholic and apostolic church. I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead and the life of the world to come. Amen.
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Sanctus Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna in excelsis.	Sanctus Holy, holy, holy Lord God of Hosts. Heaven and earth are full of thy glory. Hosanna in the highest.
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Benedictus qui venit In nomine Domini. Osanna in excelsis.	Blessed is he that cometh in the name of the Lord. Hosanna in the highest.
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Benedictus Benedictus qui venit In nomine Domini. Hosanna in excelsis.	Benedictus Blessed is he who comes in the name of the Lord. Hosanna in the highest.
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Agnus Dei Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem.	Agnus Dei Lamb of God, who takes away the sins of the world, have mercy on us. Lamb of God, who takes away the sins of the world, have mercy on us. Lamb of God, who takes away the sins of the world, grant us peace.
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Interval

Joseph Haydn

Symphony No. 26 in D minor Hl:26 'Lamentatione' (?1768-9)

- I. Allegro assai con spirito
- II. Adagio
- III. Menuetto & Trio

Wolfgang Amadeus Mozart

Grabmusik K42 (1767)

Anonymous

Recitative
Die Seele
Wo bin ich? bitterer Schmerz!
Ach! jener Sitz der Liebe,
Mein' Ruh', mein Trost,
Das Ziel all meiner Triebe,
Und meines Jesu göttlich's Herz,
Das reget sich nicht mehr
Und ist vom Blut und Leben leer.
Hier trieft die Wunde noch von
Blut;
Verdammte Wut! Was für ein
herbes Eisen
Könnt' dieses süsseste
Und allerliebste Herz
zerreißen?

Aria
Die Seele
Felsen, spaltet euren Rachen,
Trauert durch ein kläglich's
Krachen,
Sterne, Mond und Sonne flieht,
Traur' Natur, ich traure
mit.
Brüllt, ihr Donner! Blitz und
Flammen,
Schlaget über dem zusammen,
Der durch die verruchte Tat
Dieses Herz verwundet hat.

Recitative
Der Engel
Geliebte Seel', was redest du?
Bedaure das verwundte Herz,
Ich lobe deinen Schmerz,
Und willst du zürnen, zürne
zu!
Doch über wen?
Ach, ehrlich über dich
Willst du den Mörder finden,
So denk' an deine Sünden,
Die führten diesen Stich
Und leiteten den Speer.
Jetzt zürne, wie du willst,
Jetzt traure, aber traure mehr.

Aria
Der Engel
Betracht dies Herz und frage
mich,
Wer hat die Kron' gebunden,
Von wem sind diese Wunden?

Grave Music

Recitative
The Soul
Where am I? What bitter torment!
Ah, that place of love,
my peace, my comfort,
the goal of all my desires,
the divine heart of Jesus,
which no longer beats
and is devoid of blood.
Here the wound still drips with
blood.
Accursed rage! What kind of
cruel sword
could have torn apart
this sweetest and most loved of
hearts?

Aria
The Soul
Rocks, split asunder,
grieve with your wretched
crashing!
Stars, moon and sun flee!
Grieve, nature – I am grieving
with you.
Roar, thunder! Lightning and
flames,
may you engulf whoever
through this infamous deed
wounded this heart.

Recitative
The Angel
Beloved soul, what are you saying?
Lament his wounded heart –
I commend your grief,
and if you want to be angry, be
angry!
But with whom?
Ah, be honest with yourself,
and if you want to find the murderer
think about your own sins,
which prompted this wound
and directed this spear.
So be as angry as you like,
and grieve, but grieve more.

Aria
The Angel
Consider this heart and ask
yourself:
who made this crown,
who inflicted these wounds?

Sie ist von mir und doch für
mich.
Sieh, wie es Blut und Wasser
weint,
Hör, was die Zähren sagen,
Die letzten Tropfen fragen,
Ob es mit dir nicht redlich meint.
Ergib dich, hartes Herz,
Zerfließ in Reu und Schmerz.

It happened because of me, yet
for me.
See how it cries tears of blood
and water,
listen to what the tears are saying,
and ask the last drop
whether you are being honest.
Give in, hard heart,
dissolve into penitence and grief.

Recitative
Die Seele

O Himmel! was ein traurig
Licht,
So jetzt zu meiner Qual aus
diesen Wolken bricht!
So bin ich den die Grausame
gewesen,
So dieses Herz verwundet hat?
Dies Blut ist meine Tat?
O Schmerz,
Zerbrich mir das beklemmte Herz.

Recitative
The Soul

Oh heaven, what sad light
breaks forth from
these words, and increases my
torment?
Was I then the cruel
one
who wounded this heart?
Is this blood my doing?
Oh torment,
shatter my oppressed heart!

Duet

Die Seele

Jesu, was hab' ich getan?
Durch mich hast du diese
Wunden,
Durch mich Tod und Kreuz
gefunden,
Auch den letzten Tropfen Blut
Sucht im Herzen meine Wut,
Ach, was hab ich getan?

Duet

The Soul

Jesus, what have I done?
Your wounds were inflicted by
me,
you were crucified and died
because of me,
and my anger searches in my heart
for even the last drop of blood.
Oh, what have I done?

Der Engel

Schau dies Herz nur reuvoll an,
Aber auch durch diese Wunden
Hast du Heil und Gnad
gefunden,
Auch den letzten Tropfen Blut
Gibt die Liebe dir zugut.

The Angel

Look at this heart with repentance,
for through these wounds
you too have gained salvation
and mercy,
and Love gives to you
even the last drop of blood.

Die Seele

Ach, was habe ich getan?

The Soul

Oh, what have I done?

Der Engel

Der Engel: Schau das Herz nur
reuvoll an.

The Angel

Look at this heart with
repentance.

Die Seele

Dies soll jetzt mein Vorsatz
sein,
Liebste Herz, dich will ich lieben,
Nimmer will ich dich betrüben,
Ach, verzeih' es, göttlich's Herz.

The Soul

From now on, this will be my
resolution:
I will love you, dearest heart,
and will never disappoint you.
Oh, forgive me, divine heart.

Der Engel

Es verzeihet deinem Schmerz.

The Angel

He forgives your torment.

Translation of 'Grabmusik' by Ian Page