

WIGMORE HALL

Friday 9 February 2024
7.30pm

Leipzig 300: Marking the 300th anniversary of Bach's appointment in Leipzig

Julia Doyle soprano

Helen Charlston alto

Nicholas Mulroy tenor

Matthew Brook bass

John Crockatt solo viola

Dunedin Consort

John Butt director, harpsichord

Huw Daniel violin I

Sarah Bevan-Baker violin I

Anna Curzon violin II, viola

Emilia Benjamin violin II, viola

Francesca Gilbert viola

Jonathan Manson cello

Hannah Turnbull violone

Frances Norbury oboe d'amore,
recorder

Oonagh Lee oboe d'amore,
recorder

Catriona McDermid bassoon

Stephen Farr organ

Christoph Graupner (1683-1760)

Overture in E flat GWV429 (c.1735-7)

*I. Allegro • II. L'Intrepidezza • III. Rigaudon •
IV. Air en Loure • V. Gavotte • VI. Pastorale •
VII. Menuet • VIII. L'Inesporabilità*

Georg Philipp Telemann (1681-1767)

Viola Concerto in G TWV51:G9 (c.1712)

I. Largo • II. Allegro • III. Andante • IV. Presto

Johann Sebastian Bach (1685-1750)

Gleichwie der Regen und Schnee vom Himmel fällt BWV18
(c.1713-5, rev. 1724)

Interval

Johann Sebastian Bach

Jesus schläft, was soll ich hoffen BWV81 (1724)

Georg Philipp Telemann

Jauchzet dem Herrn, alle Welt TWV7:20

Johann Sebastian Bach

Leichtgesinnte Flattergeister BWV181 (1724)



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Georg Philipp Telemann, Christoph Graupner, Johann Sebastian Bach. That was the sequence through which the Leipzig selection committee moved to fill their *Thomaskantor* vacancy in 1723 - Bach was third choice, after Telemann preferred Hamburg and Graupner proved unable to secure his release from Darmstadt. Tonight, we hear music from all three, joining JS Bach in February 1724 for three remarkable cantatas.

Christoph Graupner was an extraordinarily prolific composer, and we open with one of his 85 orchestral suites or *Ouvertures*. Although more conservative in its instrumentation than some of his others - a conventional string orchestra rather than violas d'amore or chalumeaux - his invention comes through in the evocatively-titled and witty *L'Intrepidezza* ('Fearlessness') and *L'Inesporabilità* ('Implacability') which stand out as bookends of a more conventional and familiar sequence of *Rigaudon, Air en Loure, Gavotte, Pastorale* and *Menuet*.

The first half of this programme is as much about the viola as it is about Leipzig. **Telemann's** concerto was the first for the instrument and typical of his exploratory instincts to break new ground in terms of instrumentation and form. In four movements, it follows the model of Arcangelo Corelli rather than Antonio Vivaldi's preference for concertos in three movements. One of the challenges to which Telemann rises throughout this concerto is the viola's middling position within the string sound in terms of pitch - carefully paring the orchestral textures back to allow the deeply expressive middle and lower registers of the instrument to sing and to dance in astonishingly limber fashion.

The first of three **Bach** cantatas this evening continues the viola showcase. Stripping out the violins, it stars four violas in a sinfonia that conjures the snow and rain of the cantata's text. First composed in Weimar around 1715, Bach decided for the Leipzig repeat of BWV18 to add recorders, doubling the violas up the octave. After the dreich bluster of the *Sinfonia*, we move through a bass recitative into a strikingly-structured setting of words from Martin Luther's Litany. Tenor and bass are successively interrupted by a repeated tolling soprano entry that invites all four parts to implore the Lord to hear their prayer. After this inflexible and somewhat archaic material, the soprano is freed in the cantata's only aria to enjoy a lyrical mediation on the treasure that is God's word, accompanied by unison violas and recorders. The cantata closes with a chorale that prays that God's word may never be taken from them.

After the interval, we turn to our attention to BWV81, which was first performed on 30 January 1724 for the rarely-seen Fourth Sunday of Epiphany. Here Bach takes inspiration from the story in Matthew's Gospel of Jesus sleeping in a fishing boat on the Sea of Galilee and having to wake to calm both his disciples and the storm. The opening alto aria has a rocking motion that suggests the calm of waves and sleep without it ever being a truly comfortable rest.

The seeming peace is shattered by the tenor's aria as tempestuous strings drive on the increasingly angst-ridden singer. The storm on the water and in the hearts of the disciples is calmed by the central arioso that anchors this symmetrically-arranged cantata. As in the Passions, the bass takes on the role of Christ. Here is Christ at his most commanding, verging on the passion that overturns the tables in the Temple. After a short alto recitative, the cantata finds final consolation in the comfort of the second verse of 'Jesu meine Freude'.

Telemann's final contribution to this programme is a triumphal showcase for bass and trumpet, accompanied by strings. He makes virtuosic demands of both in setting the jubilant text of Psalm 100, culminating in an ecstatic alleluia in which trumpet and bass re-echo the final praise to the Lord.

We close with BWV181, which probably had its first outing in the same Sunday service in Leipzig as BWV18 on 13 February 1724. Bach takes an anonymous text that vividly picks up the parable of the sower from the day's Gospel reading. The opening aria's jerky and unpredictable music evokes the fickle and frivolous nature of those who are distracted by the works of the Devil. In the lengthy recitative that follows, the alto highlights how stony ground and stony hearts make for poor conditions for the seed of the word of God.

Next the tenor draws our attention to the entangling enticements of hellish thorns. Many scholars here detect the lack of obbligato in this aria to reinforce this imagery and tonight the violin part is a reconstruction of what Bach might have written - what has survived otherwise is just the vocal part and that of the continuo. The final chorus draws a straightforwardly cheerful conclusion burnished with the addition of a trumpet in its outer sections. At its heart, soprano and alto hymn the Lord's power to create fertile soil with melismatic phrases that entwine as though honeysuckle taking advantage of this bountiful provision.

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Christoph Graupner (1683-1760)

Overture in E flat GWV429 (c.1735-7)

- I. Allegro
- II. L'Intrepidezza
- III. Rigaudon
- IV. Air en Loure
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Georg Philipp Telemann (1681-1767)

Viola Concerto in G TWV51:G9 (c.1712)

- I. Largo
- II. Allegro
- III. Andante
- IV. Presto

Johann Sebastian Bach (1685-1750)

**Gleichwie der Regen
und Schnee vom
Himmel fällt BWV18**
(c.1713-5, rev. 1724)
**For as the rain
cometh down, and
the snow from
heaven**

*Erdmann Neumeister,
Lazarus Spengler, liturgical
text*

Sinfonia

Sinfonia

Recitativo

Recitative

*Gleichwie der Regen und
Schnee vom Himmel fällt
und nicht wieder dahin
kommet,*

*For as the rain cometh
down, and the snow
from heaven, and
returneth not thither,*

*Sondern fruchtet die Erde
und macht sie fruchtbar
und wachsend,*

*but watereth the earth,
and maketh it bring
forth and bud,*

*Dass sie gibt Samen
zu säen und Brot zu
essen:*

*that it may give seed to
the sower, and bread to
the eater:*

*Also soll das Wort, so aus
meinem Munde gehet,
auch sein;*

*so shall my word be that
goeth forth out of my
mouth:*

*Es soll nicht wieder zu
mir leer kommen,
sondern tun, das mir
gefället,*

*it shall not return unto me
void, but it shall
accomplish that which I
please,*

*Und soll ihm gelingen, dazu
ich's sende.*

*and it shall prosper in the
thing whereto I sent it.*

*Recitativo e
Litania*

*Recitative and Chorale
(Litany)*

*Mein Gott, hier wird mein
Herze sein,*

*My God, here shall my
heart abide:*

*Ich öffne dir's in meines Jesu
Namen:*

*I open it to thee in Jesus's
name;*

*So ströme deinen Samen als
in ein gutes Land hinein.*

*so scatter thy seed, as if
on fertile land.*

*Mein Gott, hier wird mein
Herze sein,*

*My god, here shall my
heart abide:*

*Lass solches Frucht und
hundertfältig bringen.*

*let it bring forth fruit a
hundredfold.*

*O Herr, hilf! O Herr, lass wohl
gelingen.*

*O Lord, Lord, help! O
Lord, let it prosper!*

*Du wolltest deinen Geist
und Kraft zum Worte
geben. Erhör uns, lieber
Herre Gott!*

*Mayest thou add thy
spirit and power to
the Word. Hear us,
dear Lord!*

*Nun wehre, treuer Vater
wehre,*

*Prevent, faithful father,
prevent*

*Dass mich und keinen
Christen nicht des Teufels
Trug verkehre.*

*the devil's guile from turning
me and any Christian
away from thee.*

*Sein Sinn ist ganz dahin gericht,
Uns deines Rats zu berauben
mit aller Seligkeit.*

*That is his sole intention,
to deprive us of thy word
and of all happiness.*

*Den Satan unter unsre
Füsse treten. Erhör uns,
lieber Herre Gott!*

*May Satan be trodden
beneath our feet.
Hear us, dear Lord!*

*Ach! Viel' verleugnen Wort
und Glauben und fallen ab
wie faules Obst,*

*Ah! many renounce both
Word and faith and fall
away like rotting fruit,*

*Wenn sie Verfolgung sollen
leiden.*

*when they suffer
persecution,*

*So stürzen sie in ewig
Herzeleid,*

*and so they are plunged
into lasting grief*

*Da sie ein zeitlich Weh
vermeiden.*

*for avoiding earthly
woe.*

*Und uns für des
Türken und
des Pabst'
grausamen*

*And from the Turk's and
the Papist's cruel
murder and
blaspheming,*

*Mord und Lästerungen,
Wüten und Toben*

*raging and fury,
fatherlike protect us.*

*Väterlich behüten; erhör
uns, lieber Herre Gott!*

*Hear us, dear
Lord!*

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| Ein Andrer sorgt nur für den Bauch; inzwischen wird der Seele ganz vergessen. | Another man may only tend his belly; his soul meanwhile is quite forgotten; |
| Der Mammon auch hat Vieler Herz besessen. | and Mammon too has possessed the heart of many. |
| So kann das Wort zu keiner Kraft gelangen. | The Word, therefore, cannot increase in strength. |
| Und wie viel Seelen hält die Wollust nicht gefangen! | And how many souls are held captive by lasciviousness? |
| So verführet sie die Welt, | The world leads them so astray, |
| Die ihnen muss anstatt des Himmels stehen, | the world, which replaces heaven for them, |
| Darüber sie vom Himmel irregehen. | so that they wander far from heaven. |
| Alle Irrige und Verführte wiederbringen. Erhör' uns, lieber Herre Gott! | Bring back all who have been led astray. Hear us, dear Lord! |

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| <i>Aria</i> | <i>Aria</i> |
| Mein Seelenschatz ist Gottes Wort; | My soul's true treasure is God's Word; |
| Ausserdem sind alle schätze solche Netze, | all other treasures are mere snares, |
| Welche Welt und Satan stricken, | set by the world and Satan, |
| Schnöde Seelen zu berücken. | to bewitch contemptible souls. |
| Fort mit allen, fort, nur fort! | Away with them all, away, away! |
| Mein Seelenschatz ist Gottes Wort. | My soul's true treasure is God's Word. |

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| <i>Choral</i> | <i>Chorale</i> |
| Ich bitt, o Herr, aus Herzens Grund, | I bid thee, Lord, from the depths of my heart, |
| Du wollst nicht von mir nehmen Dein heil'ges Wort aus meinem Mund; | do not take thy holy Word away from my mouth; |
| So wird mich nicht beschämen Mein Sünd und Schuld, denn in dein Huld | my sin and guilt will not then shame me, for in thy care |
| Setz' ich all mein Vertrauen: Wer sich nur fest darauf verlässt, | I place all my trust: he who truly trusts in that |
| Der wird den Tod nicht schauen. | shall never look on death. |

Interval

Johann Sebastian Bach

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| Jesus schläft, was soll ich hoffen BWV81 (1724) | Jesus sleeps, what hope is there for me |
| <i>Anonymous, Johann Franck, liturgical text</i> | |

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| <i>Aria</i> | <i>Aria</i> |
| Jesus schläft, was soll ich hoffen? | Jesus sleeps, what hope is there for me? |
| Seh ich nicht | Can I not see |
| Mit erblasstem Angesicht | with ashen countenance |
| Schon des Todes | death's abyss gaping |
| Abgrund offen? | wide? |

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| <i>Recitativo</i> | <i>Recitative</i> |
| Herr! Warum trittest du so ferne? | Lord! Why art thou so far from me? |
| Warum verbirgst du dich zur Zeit der Not, | Why conceal thyself in time of need, |
| Da alles mir ein kläglich Ende droht? | when all things threaten me with a pitiful end? |
| Ach, wird dein Auge nicht durch meine Not bewege | Alas, does my distress not trouble thine eyes, |
| So sonst nie zu schlummern pfeget? | that were never wont to rest in slumber? |
| Du wiesest ja mit einem Sterne | Thou didst show once, by means of a star, |
| Vordem den neubekehrten Weisen, | the newly converted wise men |
| Den rechten Weg zu reisen. | the proper path to travel. |
| Ach leite mich durch deiner Augen Licht, | Ah, lead me by the light of thine eyes, |
| Weil dieser Weg nichts als Gefahr verspricht. | for this path promises naught but danger. |

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| <i>Aria</i> | <i>Aria</i> |
| Die schäumenden Wellen von Belials Bächen | The foam-crested billows of Belial's waters |
| Verdoppeln die Wut. | redouble their rage. |
| Ein Christ soll zwar wie Wellen stehn, | A Christian, it is true, should rise up like waves, |
| Wenn Trübsalswinde um ihn gehn, | when winds of sorrow surround him, |
| Doch suchet die stürmende Flut | but the raging flood seeks |
| Die Kräfte des Glaubens zu schwächen. | to weaken the power of faith. |

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| <i>Arioso</i> | <i>Arioso</i> |
| <i>Ihr Kleingläubigen, warum seid ihr so furchtsam?</i> | <i>O ye of little faith, why are ye so fearful?</i> |

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| <i>Aria</i> | <i>Aria</i> |
| Schweig, aufgetürmtes Meer! | Be silent, O towering sea! |
| Verstumme, Sturm und Wind! | Be still, storm and wind! |
| Dir sei dein Ziel | Let a boundary be set |
| gesetzt, | you, |
| Damit mein auserwähltes | that my own chosen |
| Kind | child |
| Kein Unfall je verletzt. | should never suffer harm. |

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| <i>Recitativo</i> | <i>Recitative</i> |
| Wohl mir, mein Jesus spricht | Happy am I, my Jesus |
| ein Wort, | speaks, |
| Mein Helfer ist erwacht, | my Helper has awoken, |
| So muss der Wellen Sturm, | the raging waves, |
| des Unglücks Nacht | misfortune's night |
| Und aller Kummer | and all sorrow must now |
| fort. | end. |

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| <i>Choral</i> | <i>Choral</i> |
| Unter deinen Schirmen | Under thy protection |
| Bin ich für den | I am set free from the |
| Stürmen | assaults |
| Aller Feinde frei. | of all my enemies. |
| Lass den Satan wittern, | Let Satan rage, |
| Lass den Feind erbittern, | let the foe grow bitter, |
| Mir steht Jesus bei. | Jesus will stand by me. |
| Ob es itzt gleich kracht und | Though lightning cracks |
| blitzt, | and flashes, |
| Ob gleich Sünd und Hölle | though sin and Hell strike |
| schrecken, | terror, |
| Jesus will mich decken. | Jesus will protect me. |

Georg Philipp Telemann

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| Jauchzet dem Herrn, alle Welt TWV7:20 | Make a joyful noise unto the Lord, all ye lands |
| <i>Liturgical text</i> | |

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| Jauchzet dem Herrn, alle Welt. | Make a joyful noise unto the Lord, all ye lands. |
| Dienet dem Herrn mit Freuden. | Serve the Lord with gladness. |
| Kommet vor sein Angesichte mit Frohlocken. | Come before his presence with exultation. |
| Erkennt, dass der Herre Gott ist. | Know that the Lord is God. |
| Er hat uns gemacht, und nicht wir selbst, | He has made us, and not we ourselves, |
| Zu seinem Volke und zu Schafen seiner Weide. | as his people and the sheep of his pasture. |
| Gehet zu seinen Toren ein mit Danken, | Enter into his gates with thanksgiving, |
| Zu seinen Vorhöfen mit Loben. | into his courtyard with praise. |
| Danket ihm und lobet seinen Namen. | Thank him and praise his name. |

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|------------------------------------|---|
| Denn der Herr ist freundlich | For the Lord is good |
| Und seine Gnade währet ewig | and his grace everlasting |
| Und seine Wahrheit für und für. | and his truth endureth to all generations. |

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| Alleluja. | Alleluia. |
|-----------|-----------|

Johann Sebastian Bach

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|---|---------------------------------------|
| Leichtgesinnte Flattergeister BWV181 (1724) <i>Anonymous</i> | Frivolous flibbertigibbets |
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| <i>Aria</i> | <i>Aria</i> |
| Leichtgesinnte Flattergeister | Frivolous flibbertigibbets |
| Rauben sich des Wortes | deprive themselves of the |
| Kraft. | Word's strength. |
| Belial mit seinen Kindern | Belial with his brood |
| Suchet ohnedem zu hindern, | also seeks to prevent it |
| Dass es keinen Nutzen schafft. | from being of service. |

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|--------------------------------|------------------------------|
| <i>Recitativo</i> | <i>Recitative</i> |
| O unglückselger Stand | O wretched state of |
| verkehrter Seelen, | perverse souls, |
| So gleichsam an dem Wege | who stand by the |
| sind; | wayside, as it were; |
| Und wer will doch des Satans | and who shall tell of |
| List erzählen, | Satan's guile, |
| Wenn er das Wort dem | if he steals the Word from |
| Herzen raubt, | the heart |
| Das, am Verstande | which, blind in good |
| blind, | judgement, |
| Den Schaden nicht versteht | neither believes nor |
| noch glaubt. | grasps the harm. |
| Es werden Felsenherzen, | And hearts of rock, |
| So boshaft widerstehn, | which spitefully resist, |
| Ihr eigen Heil | will forfeit their own |
| verscherzen | salvation |
| Und einst zugrunde gehn. | and meet at last their doom. |
| Es wirkt ja Christi letztes | So powerful were Christ's |
| Wort, | last words, |
| Dass Felsen selbst | that the very rocks did |
| zerspringen; | crumble; |
| Des Engels Hand bewegt | the angel's hand moved |
| des Grabes Stein, | the tombstone, |
| Ja, Mosis Stab kann | yea, Moses's staff was |
| dort | able there |
| Aus einem Berge Wasser | to smite water from a |
| bringen. | mountain. |
| Willst du, o Herz, noch härter | Would you, O heart, be |
| sein? | harder still? |

Aria
Der schädlichen Dornen
unendliche Zahl,
Die Sorgen der Wollust, die
Schätze zu mehren,
Die werden das
Feuer der höllischen
Qual
In Ewigkeit nähren.

Aria
The endless number of
harmful thorns,
pleasure's concern to
increase its riches,
these shall be nourished
by the flames of hellish
torment
for evermore.

Recitativo
Von diesen wird die Kraft
erstickt,
Der edle Same liegt
vergebens,
Wer sich nicht recht im
Geiste schickt,
Sein Herz
beizeiten
Zum guten Lande zu
bereiten,
Dass unser Herz die
Süssigkeiten schmecket,
So uns dies Wort
entdecket,
Die Kräfte dieses und des
künftigen Lebens.

Recitative
By these will our strength
be choked,
the noble seed will lie
unfruitful,
if we do not live
according to the spirit,
and make ready in good
time
our heart for the fertile
land,
that it may savour the
sweet rewards
which this Word reveals
to us,
the vigour of this life and
of life hereafter.

Coro
Lass, Höchster, uns zu allen
Zeiten
Des Herzens Trost, dein
heilig Wort.
Du kannst nach deiner
Allmachtshand
Allein ein fruchtbar gutes
Land
In unsern Herzen zubereiten.

Chorus
Give to us, O Lord, in
every season
our heart's repose, thy
holy Word.
Only through thine
almighty hand
canst thou prepare in
our hearts
a good and fruitful soil.