

# Daughters of Invention

## Jonathan Berkahn and Friends

**Wednesday Lunchtime Concert** *providing lunchtime music in the heart of the city since 1974*

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St Andrew's on The Terrace WELLINGTON



## Welcome

It is wonderful that you have come. Thank you.

We want your experience today to be the best that it can be and would appreciate you taking a moment to read the following before the concert commences.

**Keep safe** by locating the exit nearest to your seat.

In the event of an earthquake, our recommendation is to **Drop, Cover and Hold**.

**Bon appetit!** You are welcome to have your lunch during the performance. Switching your cell phone to **silent** is important to the performers and other members of the audience.

Your support by way of a **donation** and telling others about the concerts would be fantastic and very much appreciated. It does make a difference.

If you wish to photograph or video today's concert, please ask for permission from the performer(s) before the concert begins. This is important.

We invite you now to sit back, relax and **enjoy** the concert.

**Our Mission** is to create a lively, open Christian faith community, to act for a just and peaceful world, and to be catalysts for discovery, compassion and celebration in the capital.

These lunchtime concerts are **advertised** through Radio New Zealand Concert's Live Diary at around 8.10 am on the day of the concert, and listed on St Andrew's website.

To be placed on the email **circulation list** for concert information, please email Marjan on [marjan@marjan.co.nz](mailto:marjan@marjan.co.nz). Also join our facebook group Friends of St Andrew's on The Terrace Lunchtime Concerts, <https://www.facebook.com/groups/315497448862287/>.

Check out the noticeboards in the foyer each time you come.

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# Programme *(programme notes supplied by performers)*

Jonathan Berkahn (piano, accordion)

Bernard Wells (guitar, whistle, piano)

Megan Ward (fiddle, viola)

Karla Norton (fiddle)

Emily Griffiths (fiddle)

Tom Stonehouse (bodhran)

## **Johann Sebastian Berkahn (dates unknown)**

Allemande

Courante

Gavotte

(Samuel Berkahn, cello)

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## **Johann Sebastian Bach (1685-1750)**

Inventio 1 in C, BWV 772

Inventio 2 in C minor, BWV 773

Jonathan Berkahn

Digression 1-2

## **Johann Sebastian Bach**

Inventio 3 in D, BWV 774

Jonathan Berkahn

Digression 3 (jig)

## **Johann Sebastian Bach**

Inventio 10 in G, BWV 781

Inventio 11 in G minor, BWV 782

Jonathan Berkahn

Digression 11 (waltz)

Digression 10 (slip jig)

## **Johann Sebastian Bach**

Inventio 12 in A, BWV 783

Inventio 13 in A minor, BWV 784

Jonathan Berkahn

Digression 13

Digression 12 (reels)

Bach's Inventions in two parts (along with the Sinfonias in three) were written for the education of his eldest son Wilhelm Friedemann, and to this day form part of the foundation of any keyboardist's technique as well as being expressive miniatures in their own right:

They constitute a "Straightforward Instruction, in which amateurs of the keyboard, and especially the eager ones, are shown a clear way not only (1) of learning to play cleanly in two voices, but also, after further progress, (2) of dealing correctly and satisfactorily with three *obbligato* parts; at the same time not only acquiring good *inventiones*, but developing the same satisfactorily, and above all arriving at a *cantabile* manner in playing, all the while acquiring a strong foretaste of composition."

So far as "acquiring good *inventiones*" and "developing the same satisfactorily" I have taken Bach at his word, using the Inventions as a starting point and turning their thematic material to wholly un-Bachian ends, in genres mostly derived from the Irish traditional music I play with friends every Tuesday night at the Welsh Dragon.

Once each tune is underway, it follows its own course, purely according what makes a good jig, reel, etc., rather than according to the logic of Bach. This is why I have called them "Digressions" (rather than, say, "Variations", or "Reworkings.") In some cases the connection is quite obvious; in others, the Digression has taken merely a hint from its Invention; where more than one possibility has suggested itself to me, I have generally chosen that which contrasts most strongly with the relevant Invention.

# Contact us



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We thank our generous supporters

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Me Heke Ki Pōneke

Adam Foundation



*and all those who donate weekly*

## Coming Up

### February

### March

- 7<sup>th</sup> NZ music for Woodwind (part 1)  
Woodwind ensemble co-ordinated by Ben Hoadley
- 8<sup>th</sup> (Thursday) NZ music for Woodwind (part 2)  
continuing the exploration of NZ woodwind music.
- 14<sup>th</sup> Romantic Trios for Violin, Viola and Piano  
HyeWon Kim, violin, Sarah Marten, viola, Kris Zuelicke, piano.  
Piazzolla - Oblivion,  
Juon - Silhouettes,  
Shostakovich - Five Pieces,  
Mozart - Duo for Violin and Viola in G Major
- 21<sup>st</sup> Sonic Explorations - Original Music for Guitar and Piano  
Robbie Duncan guitar, effects,  
Bernard Wells piano, keyboard
- 28<sup>th</sup> Carolyn van Leuven (violin) and Catherine Norton (piano)  
Beethoven: Kreutzer Sonata

Check out the What's On and Concerts section on our website [www.standrews.org.nz](http://www.standrews.org.nz)

The only place you'll find reviews of these concerts (and almost all other classical music in Greater Wellington) is at [www.middle-c.org](http://www.middle-c.org)

Use it to find out what's coming up in classical music performance through the website's

**Coming Events listings**