

Robert Costin – Piano

Art of the Fugue

Wednesday Lunchtime Concerts *providing lunchtime music in the heart of the city since 1974*
St Andrew's on The Terrace WELLINGTON

12

07

18

12.15pm

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. 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.

Programme

“Die Kunst der Fuge” (selection) BWV 1080

Johann Sebastian Bach (1685–1750)

1. Contrapunctus I
2. Contrapunctus III
3. Contrapunctus V
4. Contrapunctus VI, a 4 in Stylo Francese
5. Contrapunctus VII, a 4 per Augmentationem et Diminutionem
6. Contrapunctus X, a 4 alla Decima
7. Contrapunctus XI, a 4
8. Fuga a 3 Soggetti (Contrapunctus XIV)

The Art of Fugue was regarded until recently as Bach’s ‘Last Will and Testament’, though recent research has cast doubt on this status. The earliest extant source of the work is an autograph manuscript from the 1740s, and Bach was revising it for publication at the time of his death, leaving the final fugue incomplete. By analysing the precise architectural proportions of the music and markings at the end of the score, Dr Indra Hughes has convincingly claimed that 47 measures are now missing (‘Accident or design? New Theories on the Unfinished Contrapunctus 14 in J. S. Bach’s *The Art of Fugue* BWV 1080’, Doctoral Thesis, Auckland University). Perhaps even more unfortunate than its unfinished state is the fact that Bach’s carefully planned scheme was all but destroyed when the collection was published, less than a year after his death, by the addition of irrelevant pieces, and so there is now confusion in the order of works in the second half of the cycle.

Contrapunctus I is concerned with the presentation of the principal theme in its original and unvaried form. There are no special contrapuntal devices, however the accompanying parts are frequently syncopated. **Contrapunctus III** is a solemn fugue based on the inverted (upside down) subject. The chromaticism gives it an exceptional expressive intensity. **Contrapunctus V** is the first of three counter-fugues, fugues that systematically use both melodic versions of the theme, normal and inverted. The smoothly flowing, largely stepwise counterpoint generates a limpid euphony.

Contrapunctus VI is written in the majestic style of a French Overture, with its characteristic dotted rhythms and fast upbeat figures, hence the subtitle 'In Stylo Francese'. **Contrapunctus VII** is flowing and intense, built on four entries of the augmented (lengthened) subject. **Contrapunctus X** is a double fugue, a fugue that has two principal subjects. It returns to the darkly passionate tone of III. A monumental triple fugue (one with 3 subjects), **Contrapunctus XI** is a deeply expressive and complex contrapuntal fantasy. **Contrapunctus XIV** is the great unfinished fugue, and was accurately named 'Fuga a 3 soggetti' (Fugue on 3 subjects) in the original edition because it stands as a triple fugue, like XI. Yet none of themes is the principal theme of the work, and if it was destined for inclusion the main theme would undoubtedly have been found in the finished version. Thus, in its finished version it would have been a quadruple fugue. The fugue falls into three sections, the first slow and expansive in rhythm, part 2 introducing flowing quavers, and part 3 presenting Bach's signature BACH in German notation, thus B flat, A, C B natural. The possibility of the combination with the plain, direct original subject was demonstrated in 1880, and there have been numerous completions since then. On this occasion I play it incomplete, as Bach left it.

Biography:

Robert Costin

Robert Costin's performing career has taken him all over the world, with recent venues including Washington National Cathedral, Notre Dame de Paris, the Hong Kong Cultural Centre, Auckland Town Hall and Nairobi Cathedral. He studied organ, piano and harpsichord at the Royal Academy of Music and was subsequently an organ scholar at Pembroke College, Cambridge. Robert has held organist posts at St Paul's Cathedral, Wellington, Holy Trinity Cathedral, Auckland and Blackburn Cathedral. He is presently Head of Music at St Louis School, Milan. He made his concerto debut with the Auckland Philharmonia in 2011 and he has broadcast regularly on Radio NZ and the BBC. Robert has released seven internationally acclaimed recordings on the Kiwi Pacific, Atoll and Stone Record labels, and his recording of Bach's Goldberg Variations was given a top recommendation and described as 'masterful' in The Independent. Further details about his career can be found on his website www.robertcostin.com.

Contact us



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Coming Up

July

18th Jonathan Berkahn and Friends

25th 'Participants from the 2018 ASQ International Music Academy.'

26th THURSDAY
'Tutors from the 2018
ASQ International Music Academy'

August

1st String Ensemble (Programme to be confirmed)

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