

A Concert of 18th Century German Music

Imogen Granwal (viola da gamba), Martin Ryman (harpsichord)

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

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. 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

Prelude in D minor

Carl Friedrich Abel (1723-1787)

Abel was born in Köthen, a small city in eastern Germany, where his father, Christian Ferdinand Abel, had worked as the principal viola da gamba and cello player in the court orchestra. The young Abel was taught at the Thomasschule in Leipzig by J S Bach.

Abel was known as an accomplished viola da gamba player. Following employment in Dresden in the court orchestra he travelled in 1759 to London where he became chamber musician to Queen Charlotte. In 1762 Johann Christian Bach, a son of J S Bach, joined him in London and the friendship between him and Abel led in 1764 to the establishment of the Bach-Abel concerts, England's first subscription concerts.

This Prelude in D minor (WKO205) is an example of the solo virtuosic writing of the composer. It is uniquely suited to the guitar-like fret board of the viola da gamba. The music is notated simply as blocks of chords and the arpeggiation is open to interpretation for the player to make fuller or more tender chords that sometimes cross all but the lowest string of the gamba in a repeated sweeping gesture.

Sonata in G major

Carl Friedrich Abel

Allegro - Adagio - Minuetto

The Six Sonatas for Viola da Gamba and continuo were written after 1760 during Abel's time in England. The Sonata in G major is typical of the sonatas Abel wrote for performers of the viola da gamba, with its genial, energetic and often light hearted melodic lines.

French Suite No. 6 in E major BWV 817 J S Bach (1685 – 1750)

Prelude – Allemande – Courante – Sarabande – Gavotte – Polonaise – Menuet – Bourrée - Gigue

The six *French Suites* date from 1722, and were written during Bach's time at Köthen. They were given the title 'French' by F W Marpurg in 1762, although in fact they are generally less French than Italian in style.

In the sixth French Suite Bach clearly shows himself to be abreast of the popular dances of his time, such as the *Gavotte*, *Bourrée* and *Menuet*. In some ways these pieces are the closest the composer ever came to represent the social sounds of his own time and providing music that could function in dance. The *Polonaise* here is particularly interesting in reflecting a fashion of the day. The two electors of Saxony who reigned in Bach's time were simultaneously kings of Poland, so it was important to represent Polish culture and to show how well it integrated with the Saxon. The Prelude is taken from the *Well-Tempered Clavier*. It is included here as it appears in a source along with the rest of this suite. The older dances tended to be less current as pieces for actual dancing. The *Allemande* contains only echoes of its role as a dance and is more significant as a long binary span of music, with contrasts of voicing within a continuous flow of notes. The *Courante*, *Sarabande* and *Gigue* are more recognizable in terms of their dance origins, but are all synthesized into highly developed pieces.

Sonata No. 2 in D major BWV 1028

J S Bach

Adagio – Allegro – Andante – Allegro

The sonatas for viola da gamba were written in the early 1740s in Leipzig. In Bach's day there was still a very clear distinction between the uses and repertoire of the cello, on the one hand, and those of the viola da gamba on the other. It was not until the last decades of the 18th Century that the cello would gain ascendancy.

Of the various sizes the viola da gamba assumed during the Baroque period, the most common was the 'bass viol' with six, or sometimes seven strings, tuned mostly at intervals of a fourth. The four strings of a cello are tuned at fifths. Added to this is the difference in tone colour and gravity of sound, which in the case of the viola da gamba is more plaintive and velvety, perhaps less incisive and penetrating than that of the cello. The first movement begins with the gamba introducing a theme which is then imitated by the harpsichord. The second movement is a lively Allegro which has the upper parts entering together, in jaunty rhythms and with a continuous flow of notes. The Andante is in the rhythm of a siciliano, while the final 6/8 Allegro has a lively interplay between the two instruments with much variation in texture and figuration.

The performers

Imogen Granwal first studied the cello with James Tennant in New Zealand, moving to Sydney to pursue undergraduate studies at the Sydney Conservatorium of Music. By 1998 she had completed her Post Graduate Diploma in Performance Cello with the late Lois Simpson. Her diverse musical interests are perhaps the trademark of her career with many performances and recordings of Latin American, Jewish and Greek music.

Imogen recently completed a Master of Music degree on the viola da gamba at the Sydney Conservatorium of Music studying with Daniel Yeadon. She regularly plays with Palliser Viols (Wellington) and Josie and the Emeralds (Sydney). With a love of Early Music, Imogen plans to launch a new group, The Night Watch in early 2019 in Wellington. Imogen also regularly plays in Orchestra Wellington and has a successful teaching studio for adults and children.

Martin Ryman is a graduate of the University of Auckland where he first studied as a pianist with Janetta McStay, and sang in Auckland Cathedral Choir under Professor Peter Godfrey. He later furthered his studies as an organist and harpsichordist at The Royal College of Music, London with Nicholas Danby and then at Oxford with Dr Walter Hillsman. In 1993 he gained a New Zealand Music Award and in 2004 graduated with a Masters with Distinction in harpsichord and organ performance from Victoria University of Wellington. In 2011 Martin formed Cecilia Music, an organisation which promotes young emerging talent. To date there have been concerts of lieder and a performance of J S Bach's Coffee Cantata with the Wellington Baroque Ensemble with musicians drawn from the New Zealand Symphony Orchestra. As a harpsichordist he regularly performs with other musicians and ensembles in Wellington.

The harpsichord is a copy of a famous instrument built by Christian Zell in Hamburg in 1728. Zell's work, along with several others, represents a peak in German harpsichord building.

This harpsichord was made by Paul Downie in 1988. It has two manuals and three registers, an eight and a four foot on the lower manual and a brighter eight foot on the upper manual. There is also a lute stop on the lower manual eight foot.

The keyboards have bone naturals and thuya sharps with ebony and ivory arcaded key fronts. The case is solid kauri with a natural shellac finish. The iron case hardware is all handmade. The instrument is pitched at A415Hz and tuned in Kirnberger III temperament as in the late Baroque period.

Contact us



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Coming Up

November

- 14th** **Ensemble Vivanti** will be performing Brahms String Sextet No. 1 in B flat major Op. 18. Performers are Yuka Eguchi, Malavika Gopal - Violin; Victoria Jaenecke, Martin Jaenecke - Viola; Ken Ichinose, Rowan Prior – Cello
- 21st** **Owen Moriarty and Jane Curry**
Works for solo and duo guitars. Works by Sor, Imamovic, Pujol and Coste.
- 28th** **Chamber and solo baroque music.** Works by J.S. Bach, Giacobbe Cervetto, Jean-Marie Leclair and G.F. Handel. Performers are HyeWon Kim, baroque violin; Jane Young, baroque cello; Kris Zuelicke, harpsichord.

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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

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

Coming Events listings