



St Andrew's
on The Terrace

Wednesday Lunchtime Concerts

providing music in the heart of the city since 1974

Music for organ Paul Rosoman



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, they are also advertised on Eventfinda, Dominion Post Arts Pages and Arts Wellington online, and listed on St Andrew's website.

To be placed on the email **circulation list** for concert information, please email wednesday@standrews.org.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

Cloches

Marcel Fournier (1899-1963)

Marcel Fournier was organist at the Saint-Paterne Church in Orléans and professor at the Conservatory. This work, which makes interesting use of the organs resources was arranged by his nephew's wife, Carolyn Shuster-Fournier.

Praeludium in C BuxWV 137

Dieterich Buxtehude (1637–1707)

Diderich Buxtehude was born in Denmark, and was active as an organist, composer and cultural entrepreneur in Denmark and Sweden as well as in Germany where he became known as Dieterich Buxtehude.

This work is preserved in a unique source: a collection of works copied by Johann Christoph Bach. Sacred concertos sometimes concluded with an ostinato section of praise, but it is less common to end free keyboard and organ works with a Ciacona. The beginning of the piece is also unusual, starting with a bass solo to be played in the pedal. The key of C major was considered suitable for fanfares, trumpet-like subjects, joyful material, and battles. Indeed, the north-German C-major pieces with pedal solos could perhaps be considered the Battallas of the south. The fact that Buxtehude's Praeludium in C, BuxWV 137, literally quotes the opening of Johann Kuhnau's first Biblical Sonata, dedicated to the battle between David and Goliath, suggests that Buxtehude had this particularly popular battle in mind when he composed his piece.

Prélude Funèbre

Joseph-Guy Ropartz (1864-1955)

At first trained in law, the French composer and conductor Joseph Guy Ropartz studied composition with Massenet and then with Cesar Franck. He spent much of his career in Nancy and then in Strasbourg, before retiring to his native Brittany, this last a continuing influence on his music. Ropartz's organ works are a product of the first part of his life from thirty up to the age of fifty-three. Most date from the 1890s with three works from the penultimate year of the Great War. Prélude Funèbre, composed at the turn of the century, is much indebted to Franck's chromatic writing, but is nevertheless an impressive and moving piece in its own right.

Voluntary in D Op. 5 No. 1

John Stanley (1712-1786)

Even though English organist and composer John Stanley went nearly completely blind at about the age of two, he nonetheless became a virtuoso organist by age 9 and at 17 was the youngest student to ever attain a Bachelor of Music degree from Oxford. He was so prolific and talented that Handel, who spent a good deal of his life in London, travelled to hear the younger Stanley play the organ. So accomplished was Stanley, in fact, that when Handel died in 1760, Stanley took over several of Handel's musical duties. A Voluntary was the music played before and after the service, often either improvised or written to sound extemporaneous

Ich ruf zu dir, Herr Jesu Christ, BWV 639

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

BWV 639, Ich ruf zu dir, Herr Jesu Christ (I call to you Lord Jesus Christ), is from the collection entitled Orgelbüchlein. The organ pieces in Orgelbüchlein were written late in Bach's Weimar period (1708-17), when he was the court organist. Bach stated his purpose for the book on the title page of Orgelbüchlein:

*Little Organ Book, in which guidance is given to an inquiring organist in how to implement a chorale in all kinds of ways, and at the same time to become practiced in the study of pedalling [sic], since in the chorales found therein the pedal is treated completely obbligato. For the highest God alone to Honour,
For my neighbour to instruct himself from it.*

This is an arrangement of Bach's Chorale Prelude by his son Carl Philip Emanuel Bach.

Scherzo in g minor Op.49 no.2 Marco Enrico Bossi (1861-1925)

Bossi was born in the town of Salò in the Lombardy area of Italy. The son of an organist he went on to become director of music and organist at Como Cathedral and was one of the best known international concert organists of his time. Tragically, he died at sea returning from an American tour in February 1925. The phrase which establishes itself at the very beginning of his Scherzo has a wave-like motion whose energy gives this piece its impetus as it builds up from quiet flutes to full organ and back again.

Programme details provided by artist.

Biography

International Concert Organist, **Paul Rosoman** was born and educated in New Zealand, and is currently Director of Music at both St Luke's Church, and Old St Paul's in Wellington.

As a concert organist, Paul tours in Europe each year, performing in major concert venues and festivals. His 2019 season included concerts in Great Britain, Germany, Poland and the Netherlands. He also plays regularly in New Zealand and Australia, in 2019 performing with The Orpheus Choir of Wellington in their "Carol of the Bells" concert, while in 2018 he performed as part of the New Zealand Festival chamber music series collaborating with NZSO brass players, in a concert commemorating WW100.

Paul is Artistic Director of the New Zealand International Organ Festival, an event presented by the Zimbelstern Foundation - a charitable foundation of which he is also Chair. He is also the director of Bayard Limited, an artist and concert management company specialising in representing organists.

As a recording artist, his CDs include "Great Organ", recorded at St Peter's on Willis in Wellington on the 1886 William Hill organ, and "Ciacona!", the first recording of the organ of Old St Paul's in Wellington. Performances by Paul are regularly heard on Radio New Zealand and Organroxx.



Contact us



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Coming Up

June

9th Pohl-Gjelsten Family Trio plays mainly Bach, with Tchaikovsky dessert

10th (Thursday)

Gillian Ansell's Viola Students from the NZSM

16th Shannon Pittaway – Eclectic music for bass trombone

23rd Duo Enharmonics – Beth Chen and Nicole Chao, piano duo

Check out the What's On and Concerts section on our website 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

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

Coming Events listings

