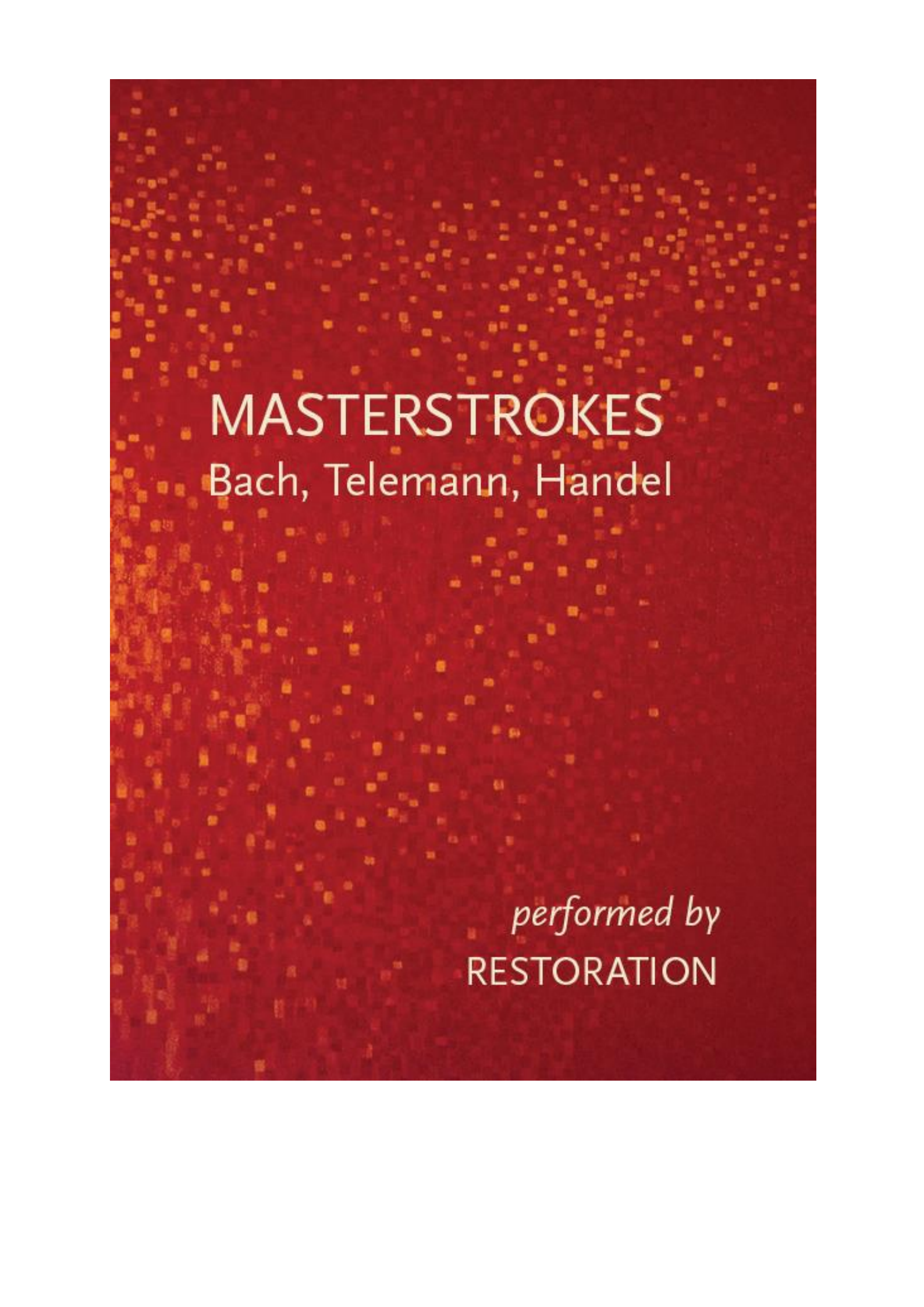


The background of the entire image is a deep red color, densely populated with small, golden-yellow square confetti or glitter particles of varying sizes, creating a sparkling, textured effect.

MASTERSTROKES

Bach, Telemann, Handel

performed by

RESTORATION

PROGRAMME

Sinfonia from Cantata BWV 18, Gleichwie der Regen und Schnee vom Himmel fällt	JS Bach
Suite for strings and continuo , TWV55:B8, B flat major Overture Scaramouche Harlequinade Colombine Pierrot Menuets I & II Mezzetin en turc	GP Telemann
Concerto for harpsichord and strings , BWV 1056R, G minor Allegro Adagio Presto	JS Bach
Concerto for strings and continuo , op.5, no.4, G major Overture Largo Passacaille Gigue Menuet	GF Handel
Sinfonia from Cantata BWV 196, Der Herr denket an uns	JS Bach

RESTORATION

Bronwen Pugh, Graham McPhail – baroque violins
Alison Salmons – baroque viola
Emma Goodbehere – baroque cello
Eric Scholes – violone
Robert Petre – harpsichord

28-29 August 2021
Wellington

MASTERSTROKES

Bach Sinfonias

Two short sinfonias from Bach's cantatas frame the three major works of this programme of music by the greatest masters of the baroque. Cantata 18, *Gleichwie der Regen und Schnee vom Himmel fällt* (Just as the rain and snow falls from heaven) was composed early in Bach's career when he was employed in Weimar. Its original scoring for four violas emphasises the dark colours of Bach's depiction of a wintry storm – a recurrent motif of heavy strokes in unison for the downpour of rain, a more gentle effect for the swirling snow, then the two intermingling and building to a blizzard, followed by a repeat of the opening rainstorm music.

By contrast, the sinfonia to Cantata 196, *Der Herr denkt an uns* (the Lord thinks of us) provides a quiet and reflective ending to our concert. The dialogue between the two violins is echoed and supported in the lower strings above a classic Corellian 'walking bass'.

Telemann

Georg Philipp Telemann was an astonishingly prolific composer. Only a tiny fraction of the music he wrote is ever heard today, and it remains a largely untapped goldmine of treasures. He wrote in all the genres of his time – operas, oratorios, cantatas, sacred works, orchestral, chamber and instrumental works – and in each of them, besides (perhaps despite) the sheer quantity, the quality of the music he wrote is also quite remarkable. More than two hundred of his orchestral overture-suites have survived, all superb in different ways, and hugely varied within the standard format of a French overture followed by a number of dances and character pieces.

This Suite in B flat is unusual in being based on the characters of the *commedia dell'arte*, a type of Italian theatre that was popular throughout Europe from the 16th to the 18th century. Music and dance were an important part of the dramatic action in this genre, and Telemann has captured here the essence of each of the stock characters he has chosen to represent. But the format of the French overture-suite is also retained: each of the characters is associated with a French dance type, and there is also a pair of standard French minuets inserted amongst the Italian *dramatis personae*.

The overture movement itself was first established in France in the late 17th century by the composer Lully at the court of Louis XIV, before being taken up and used by almost every composer and court throughout Europe, until late in the 18th century. It featured a majestic processional opening with grand gestures of sharply dotted rhythms and rapid flourishes, followed by a faster fugal section, and often a return to the processional music of the opening, as is the case with this work by Telemann.

Scaramouche was a rogue or villain in the elaborate plots of the *commedia*, and was characterized by boasting and exaggerated gestures. His music here is a *loure*, a dance featuring wide leaps and dotted rhythms, to be played in a proud and self-important manner.

Harlequin was the acrobat in the chequered suit, astute and nimble, deviser of clever tricks. His music is the lively duple dance, a *bourrée*.

Columbine was the soubrette in the drama, sometimes clever and scheming, sometimes innocent and gullible. Her dance here is a charming *sicilienne*.

Pierrot was the clown in the white costume, simple, distracted, confused and melancholic. His music has elements of the *gavotte*, though the dance is interrupted by inner voices pulling him in different directions.

Mezzetino was another crafty and even malicious character, presented here in a Turkish guise. His music is a march imitating the style of the Janissary band, a Turkish military band of boisterous wind and percussion instruments.

Bach

A vast number of Bach's compositions have tragically been lost. His concerto for harpsichord and strings BWV1056 has survived in only one original source, a copy in Bach's own hand written in the key of F minor, but showing unmistakable signs of being transposed by him from an earlier version in G minor, which is now lost. Most of Bach's harpsichord concerti were his own arrangements of works originally written for other instruments, and this concerto was most likely to have been first composed for a violin soloist. The oboe is also a possibility, since the well-known Adagio movement also appears as a sinfonia in Cantata BWV 156 with an oboe as the solo instrument.

For some reason that remains uncertain, Bach invariably transposed these concerti a tone lower when arranging them for the harpsichord. However the key of F minor has always seemed problematic for this particular work. With its key signature of four flats, F minor was one of the most remote keys usually employed by composers in this era of circulating (but not equal) temperaments, in which each key has its own particular colour and character. Beyond four flats or sharps the keys become noticeably more extreme in their tuning and were very rarely used. F minor itself was usually reserved for music of the darkest tragedy and violent emotion – and that is definitely not the mood of this joyous concerto which is by turns boldly rhythmic, beautifully serene, and brightly dancing – perfect for the key of G minor in which Bach conceived it. That is no doubt the reason that Bach's first biographer, Johann Nikolaus Forkel (a contemporary of his sons CPE and WF Bach), decided to transpose the music back to the original key of G minor when he wrote his copy around 1765, and it is his version we perform here.

The usual role of the harpsichordist in an ensemble is to improvise harmonic and rhythmic support using the bass line alone (which is how the other works in this programme are performed). These concerti by Bach, however, are among the earliest works where the harpsichord is lifted from this improvising role into the spotlight, and given a fully-written part, with music ideally suited to its own colour, texture and sound. Performing the concerto with a single instrument to each of the string parts, as Bach intended, allows the proper balance between harpsichord and ensemble to be heard.

The first movement is strongly rhythmic and conversational, with a quirky echo effect. It uses the ritornello form, whereby the opening tutti music returns several times in shorter versions and different keys. In between are varied episodes for the solo harpsichord, with constant running triplets often accompanied by pizzicato in the strings.

For the second movement, Bach's use of pizzicato for the accompanying strings is extended throughout the piece, until the last two bars, which form a Phrygian (a type of non-final) cadence leading directly into the last movement. The solo line is exquisitely ornamented by Bach in the Italian style, with expressive appoggiature and elaborate fioriture. Instead of attempting to gild this lily by adding further ornament, as is sometimes heard, we have chosen to play the music first in its underlying unornamented form, so the genius of Bach's writing can be even more clearly appreciated on the repeat.

The final movement is in the style and tempo of a *passepied*, a bright dance in triple time characterized by the hemiola cross-rhythm, and closely related to the minuet, so although it is marked *Presto*, it should not be taken at a headlong gallop. It continues the rhythmic subtleties and echo effects of the first movement, with magical moments of high trills and pizzicato accompaniment.

Handel

Handel was an inveterate plagiarist of his own music. Never one to let good tunes go to waste, he constantly re-used them in different contexts and formats. The work we play here was published in a chamber-music form by John Walsh as Handel's op.5, no.4, among a collection of trio sonatas. All the movements had previously been used in various theatrical guises, for full orchestra. The Overture was taken from his great triumph at Oxford, the oratorio *Athalia*, and was later re-used for the serenata, *Parnasso in Festa*, where the Passacaille and Gigue also appeared, and again in his work that focused most directly on dance, *Terpsicore*. The Menuet was a favourite dance from another great work, his Italian opera *Alcina*.

The Overture follows the standard French model, as used by Telemann and Bach and all their contemporaries. The initial grand processional opening is followed by a faster section which features some melodic imitation between the violins, but is less strictly fugal than in many of these pieces. Handel has indicated some dynamic gestures and sudden accents to be used here, which perhaps betray the dramatic origins of the music.

Since the work as Walsh published it lacks a slow movement, we have continued Handel's borrowing tradition and inserted the beautiful Largo from his concerto, op.6, no.7. At the end of the Largo, another example of an ornamented Phrygian cadence leads into the following movement.

The Passacaille is a magnificent dance in triple time, built on a constantly-repeated ostinato or ground bass, similar to the structure used for a chaconne. Over this bass Handel has written a set of wonderfully contrasted variations, including an expressive central section in the minor key.

A passacaglia or chaconne was often used as the final grand dance or chorus to conclude an opera. Here, however, Handel has followed it with a very short Gigue, and the work finishes with the serene and lilting music of the Menuet.

Notes by Robert Petre

RESTORATION

New Zealand baroque ensemble

Restoration is a group of musicians dedicated to exploring and bringing to life the music of the 17th and 18th centuries. We use historical instruments and playing styles to recreate the spirit of the baroque era, with its subtlety, flexibility, rhythmic energy and rhetorical inflections – a vivid and expressive language so different from that of our own time. The group's guiding principle is that this music speaks most directly to us with its original voice and inflections, and that modern audiences need no compromises to modern tastes and demands, to gain the greatest enjoyment and enlightenment from this window into the wonderfully foreign world of the past.

Restoration takes its name from that colourful era, the restoration of Charles II to the English throne in 1660 – the music of this time is central to the group's repertoire, which extends from Purcell, Bach and Handel, to Haydn and Mozart and beyond. The name also suggests the art-restorer's process of revealing the original colours and dramatic impact of a treasured art-work.

Restoration was founded by Bronwen Pugh and Robert Petre (with soprano Rosalind Salas) on their return to New Zealand in the 1980s from postgraduate study and professional experience overseas. They have worked since then with local baroque specialists and visiting artists from the UK, Europe, USA, and Australia, touring throughout New Zealand, recording for Radio NZ, teaching workshops, and performing in festivals including the NZ International Festival of the Arts. They and all the current members of Restoration have also been core members of NZ Barok, New Zealand's baroque orchestra based in Auckland. Restoration's recording of the complete *Pièces de clavecin en concerts* by Jean-Philippe Rameau was released to critical acclaim, and their CD, *Musick al'Italliana*, recorded in London for the Meridian label, was very well reviewed in both New Zealand and the UK.

Bronwen Pugh has worked with Sigiswald Kuijken over many years, first as a student in The Hague, and most recently at his masterclasses in Italy. Between 1990 and 2005 she was music director at Wendy Hilton's annual workshop in Baroque Dance and its Music at Stanford University, California.

Robert Petre studied harpsichord with Gerhard Kastner (Berlin) and Colin Tilney (Toronto), and has worked as a soloist and continuo player with many different ensembles in New Zealand. His edition of Purcell's *Harpsichord Master 1697* and articles on baroque music and dance have been published in London and Wellington, where he also teaches the harpsichord.

Graham McPhail studied with Sigiswald Kuijken in The Hague, and in turn has taught a new generation of baroque string players in New Zealand. He is a founder and co-director of NZ Barok, which he has led through its 17 years of concerts and recordings, and has been a long-standing member of Restoration.

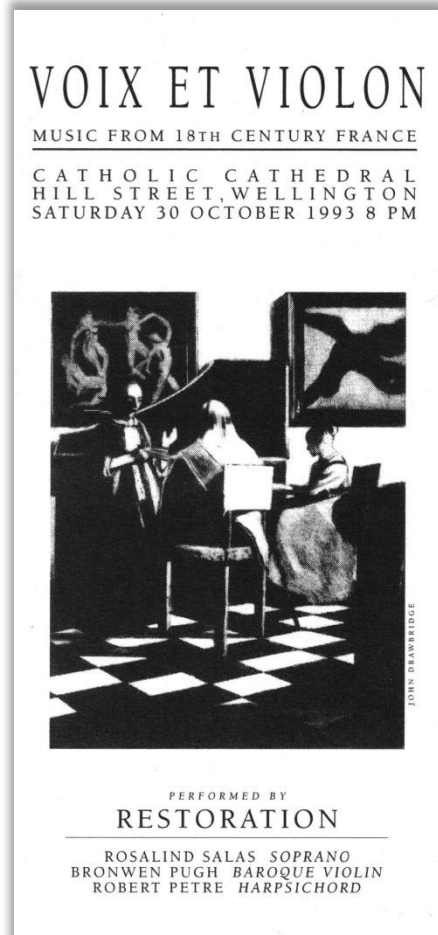
Alison Salmons is New Zealand's foremost baroque viola specialist. As well as her work with NZ Barok she has performed with numerous ensembles and has been a member of Restoration since 1999. She runs a busy teaching studio in Auckland.

Emma Goodbehere studied baroque cello with Jaap ter Linden in The Hague, has been a concerto soloist with NZ Barok, and a member of Restoration since 2010. She runs a Suzuki Early Childhood Teaching programme, and is also Artist Teacher in baroque cello at Victoria University.

Eric Scholes studied double bass and violone at Auckland University and the Peabody Institute, Baltimore, and attended courses in Italy, Toronto and Amsterdam. He plays double bass and electric bass with a wide variety of ensembles including the Auckland Philharmonia and Auckland Chamber Orchestra. This is his first appearance with Restoration.

Acknowledgements

Cover image: John Drawbridge *Big Red* (photo courtesy of the Drawbridge Estate)
John Drawbridge *The Concert (Vermeer with Matisse)*, courtesy of the Drawbridge Estate
John Drawbridge *Vermeer with Malevich* (Massey University collection) photo: Michael Roth
John Drawbridge *New Day* (FE29 Gallery, Dunedin) photo: Cameron Drawbridge



A note on the Drawbridge images

The late John Drawbridge is one of New Zealand's most significant and influential artists of the 20th century. His series of paintings and prints reworking images by 17th century European masters seems to us to resonate fittingly with our own work as New Zealand musicians exploring our heritage of 17th and 18th century European music. Both acknowledge the designs and techniques of the historical past and their influence on our art and culture in contemporary New Zealand. His abstract works also evoke the way colour, pattern and structure create their ineffable effect in music, particularly in the music of the baroque.

Restoration initially approached John Drawbridge in 1993 for permission to use his mezzotint *The Concert (Vermeer with Matisse)* in publicity material for our *Voix et Violon* programme. He kindly agreed, and also provided his own framed print for display in the foyer of the venue. We are grateful to Cameron Drawbridge and Tanya Ashken for their assistance with this ongoing connection.

Cover design: Sue Hobbs, minimum graphics

Restoration is grateful for support from the Wellington City Council

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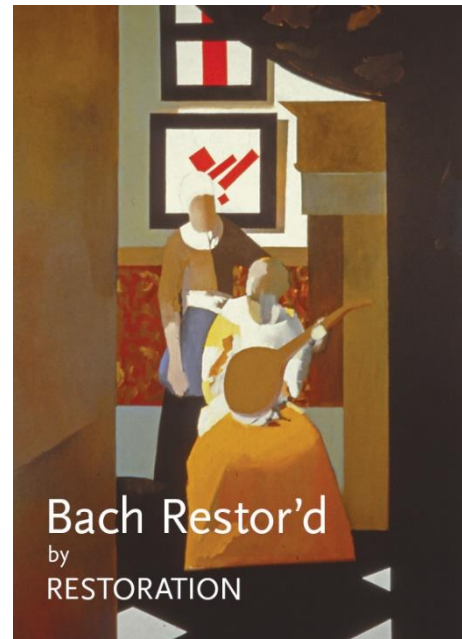
FUTURE CONCERTS

BACH RESTOR'D

Two of Bach's best-known harpsichord works, the *Italian Concerto* and the *French Overture*, in Restoration's own reconstruction of the instrumental colours for which they may have been originally conceived; with some of the sumptuous music from Rameau's opera *Hippolyte et Aricie*.

In this programme the members of Restoration will again be joined by Australia's foremost baroque violinist, Lucinda Moon, renowned for her deep understanding of the music, her beautiful sound, expressiveness and freedom in her playing.

date and venue to be confirmed



RICHES

Purcell's intensely expressive trio sonatas, with his 'symphony song' *If ever I more riches did desire*; Handel's richly lyrical trio sonatas, with his cantata aria, *Dolce bocca, labbra amate*.

With guest Lauren Armishaw, a New Zealand-born soprano who has been based for many years in the Netherlands, where she has a busy career as a soloist for both baroque and classical music throughout Europe.

date and venue to be confirmed

