

STRINGS AMORE



Chamber Music New Zealand tour 2022
Sunday 11 Sep 4pm

Presented by

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PROGRAMME

- Antonio Vivaldi** Concerto for viola d'amore in D major RV 392
(1678–1741) *Allegro – Largo – Allegro*
- Georg Telemann** Konzert for two violettas TWV 52:G3
(1681–1767) *Avec douceur – Gai – Large – Vif*
- Christoph Graupner** Concerto for viola d'amore in D major GWV 314
(1683–1760) *Vivace – Pizzicato – Vivace*
- Johann Sebastian Bach** Concerto for violin in E major BWV 1042
(1685–1750) *Allegro – Adagio – Allegro assai*

—INTERVAL—

- Christoph Graupner** Concerto for viola d'amore and viola in A major
GWV 339
Andante – Moderato – Largo – Allegro
- Georg Telemann** for viola in G major TWV 51:G9
Largo – Allegro – Andante – Presto
- Johann Sebastian Bach** Erbarme Dich, from *St Matthew Passion*
arr. Donald Maurice

Strings Amore brings together five of New Zealand's finest string players, and was established to perform baroque music on modern instruments with attention to performance practices of the eighteenth century, the height of the baroque era. In this programme there is a special focus on the viola d'amore and on four famous baroque composers who wrote for this unusual instrument.

Donald Maurice has recorded two CDs for Atoll playing viola d'amore and a CD and a full-length film in Poland on the Acte Prealable label. As a violist he has recorded 15 CDs as soloist and chamber musician. He is an Emeritus Professor of Music at Victoria University and a freelance musician. Donald is an honorary life member of the American Viola Society and the International Viola Society.

Martin Riseley is Associate Professor and head of strings at the New Zealand School of Music, and concertmaster of the Christchurch Symphony Orchestra. He has played as soloist with many orchestras and released numerous CDs. He was formerly the concertmaster of the Edmonton Symphony Orchestra and has been a guest concertmaster of the New Zealand Symphony Orchestra.

Rupa Maitra is a first violinist in Orchestra Wellington and was formerly principal second violinist in the Dunedin Sinfonia. She performs and records with guitarist Owen Moriarty in Duo Tapas, which has released two CDs. They have performed many concerts in Wellington, for Arts on Tour in New Zealand, and toured in China. Rupa has a Suzuki violin teaching studio in Wellington.

Sophia Acheson is principal violist of Orchestra Wellington, a casual player with the New Zealand Symphony Orchestra and she often performs as a soloist and in chamber music. She studied viola in Wellington, Barcelona and Texas. During her time in America, she furthered an interest in early music, learning the viola d'amore and viola da gamba, performing solo in both the USA and New Zealand.

Margaret Guldborg is originally from Albuquerque, New Mexico, and worked as a cellist and teacher in Boston, Denmark, and Malaysia until moving to Wellington in 2008. She plays with Orchestra Wellington and various chamber ensembles whilst maintaining a busy teaching schedule. Margaret holds a Master of Music in Performance from the New England Conservatory.

The origin of the viola d'amore is unknown. In 1649 the musician Ritter from Hamburg wrote in a letter to Prince Wilhelm IV of "a Viole with five strings, which is called Viole d'amour to be used in a detuned manner, alongside a good viol da gamba". This early mention of the name *Viola d'amore* implies that instruments with the possibility of different tunings of the strings already existed. At the end of the 17th century, violas d'amore with six playing and six sympathetic strings were probably the norm, first described by D. Speer in 1687.

Vivaldi's Concerto for viola d'amore in D major is probably his most performed solo work for this instrument. His mastery of bringing out the natural resonance of the played and sympathetic strings is evident immediately with the very first chord utilising all the open strings, and the clever leaping between registers with the high and low open D and A strings.

Telemann's Konzert for two violettas in G major was composed in 1738, soon after a visit to France—each movement has a French title. **Viola Concerto in G major** is the earliest known concerto for the viola, written around 1716–21. The slow-fast-slow-fast pattern of movements was the norm for many early baroque works with the fast-slow-fast pattern becoming popular with the concertos of Bach and Vivaldi.

Graupner's Concerto for viola d'amore in D major and **Concerto for viola d'amore and viola in A major** are examples of the finest works ever composed for the viola d'amore. As well as the two concertos for viola d'amore and two for viola d'amore and viola, he composed several more combining solo viola d'amore with various combinations of wind instruments, some of which are no longer in common use, such as the chalumeau and the oboe d'amore.

Bach's Violin Concerto in E major is the second of his two violin concertos and was composed while he was employed in Köthen between 1717–1723. During these six years he produced a great deal of instrumental music, especially notable being the Six Brandenburg Concertos, the Six Violin Sonatas and Partitas and the Six Cello Suites.

The Aria "**Erbarme Dich, mein Gott**" (Lord, have mercy), from St Matthew Passion, is scored for alto, solo violin and strings, it was described by Yehudi Menuhin as "the most beautiful piece of music ever written for the violin". In this performance the alto part is being performed on the viola d'amore

Acknowledgements

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