

NZSM Guitar Chamber

Performers: Oliver Fetherston, Rameka Tamaki, Finn Perring, Megan Robson,
Chris Everest, Joel Baldwin Emma Sandford

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

Summer Garden suite

Sergio Assad (1952)

I. *Summer garden*

III. *Invitation*

II. *Farewell*

IV. *Butterflies*

A native of São Paulo, Brazil, Sérgio Assad had his first music lessons with his father, an amateur mandolinist. He went on to study conducting and composition at the “Escola Nacional de Musica” at Brazil’s Federal University in Rio de Janeiro. Over the last 15 years Assad has concentrated most of his efforts on building a repertoire for Duo Assad that he formed with his brother Odair.

Shortly before departing on a tour of the United States in the autumn of 1993, Sergio Assad was unexpectedly offered a commission to compose the music for a film. The Japanese director Shinji Soumai, an enthusiast of guitar music and admirer of the Assad brothers, asked them to compose and record the music for his film project, ‘Natsu No Niwa’, or ‘Summer Garden’.

Natsu No Niwa is the moving story of three children and an old man. At the beginning of the summer, shortly after the death of the grandmother of one of the three children, their interest in death increases to the point where they decide to observe an old man living in the neighborhood. This curiosity fast leads to a new friendship. They aid him in the repair of his ruined house and listen to his stories of the Second World War. The film ends with the sudden death of the old man and the demolition of his house.

Introduction, theme, variations and finale on “Carnaval de

Venise” Op. 117

Ferdinando Carulli (1770 - 1841)

The ‘Carnival of Venice’ is a folk tune, popularly associated with the words “My hat, it has three corners”. The festival from which its name is derived is an annual celebration in Venice that encourages license and pleasure and is world famous for the elaborate masks seen on the streets.

Variations on the tune have been written for a multiplicity of instruments by many composers. Carulli was not even the only one to transcribe the theme for performance on the guitar; Francisco Tárrega and Johann Kaspar Mertz both wrote variations that have made their way into the standard classical guitar repertoire.

Carulli was born into a well-to-do family and was taught the rudiments of music by his cello teacher, though in his adolescent his interest shifted decisively to the guitar. After becoming the leading Italian guitarist of his time, he eventually moved to France. It was in Paris that he would become the centre of the phenomenon known as guitaromanie, establishing himself as a virtuoso, composer and teacher. According to contemporary music critics, Carulli was the first to reveal to Paris audiences what the guitar was capable of in terms of expressivity, timbre, harmony and virtuosity, at the same time bringing about a change in taste and performance practice.

Performers: Oliver Fetherston (3rd Year), Rameka Tamaki (3rd Year)

Concierto De Samba

Klaus Wüsthoff (1922)

-*Samba Cubana*

-*Samba Quica*

Klaus Wüsthoff was born in 1922 in Berlin. He studied conducting and composition at the Berlin Academy. A versatile composer, his output includes works for opera, musicals, orchestra, solo pieces and chamber music as well as commercial music which features in some 600 documentaries and

advertisements. The Concierto De Samba is a three-movement piece for three guitars, in which the melodies of each movement are based on different samba rhythms.

In Samba Cubana, the main motif is a Phrygian melody that is passed around between each guitar and varied as it grows and dies down into a deep vibrato. It displays a slow and dark persona which eventually morphs into some lively strumming to precede the peaceful cadenza, which is finally interrupted by flamenco strumming to finish the piece. Another main feature of the Samba Cubana is the syncopated rhythms. These are expressed throughout the Phrygian mode which is used to maintain tension. This is then strongly contrasted with the second theme which is in a major key.

In contrast to Samba Cubana, the livelier movement Samba Quica takes its name from a Brazilian drum often used in carnival music. To showcase this Wüsthoff exploits the use of three guitars by maintaining the rhythm of the samba in one guitar while the latter two harmonize the melody. To further emphasize the incorporation of the Quica drum, percussive hits are used throughout all three guitar parts. It is set out in a Rondo form in which the theme (a triple rhythm that exists throughout the contrast of the 6/8 and 3/4 meters) returns in variations and is consistently followed by dynamic changes.

Performers: Finn Perring (2nd Year), Megan Robson (2nd Year), Chris Everest (2nd Year)

Les Tic-Toc-Choc

François Couperin (1668-1733)

The Couperin family was a musical dynasty rivaled only by that of the Bach family in the European Baroque period. The family origins were rustic, descended from farmers. However, the family arrived into the courts of Louis XIV and held the organist post of the Church of Saint-Gervais for 173 years. François Couperin is known today for his massive body of works created for the harpsichord, codifying keyboard technique into a treatise still in use today, and his massive fussiness regarding the performance and ornamentation of his works! His keyboard works exemplify the qualities of elegance in baroque dance music, however also contain a mysterious grace and poetry in their long and lyrical phrases. Couperin is also known as one of the first composers to give descriptive titles for his works, alluding to their programmatic qualities.

The phrase Les Tic-Toc-Choc is intended to be onomatopoeic for pulsing, knocking and clashing. The piece is also known as Les Maillotins after a family of tight-rope dancers. Both sets of imagery are easily distinguished from the music; originally composed for two-manual harpsichord, each hand of the player would occupy the same pitch space in tight harmony forming a kind of rhythmic collage of dizzying semiquavers in which a melody emerges rather than existing as an independent entity. Couperin states in the preface of the book the piece comes from that the pieces can be performed on any instrument, and it is in that spirit that the piece is eagerly adopted into the guitar repertoire by the skillful arrangement talents of the distinguished SoloDuo ensemble.

Farewell to Stromness

Peter Maxwell Davies (1934-2016)

Sir Peter Maxwell Davies was a British conductor and prolific composer. He first expressed an interest in music at the age of four, telling his parents he wanted to be a composer after seeing a performance of Gilbert & Sullivan's *The Gondoliers*. At the age of 14 he began a mentorship with BBC producer Trevor Hill after sending a composition to the network. Throughout his career he held many prestigious positions with groups such as the Royal Philharmonic Orchestra, the BBC Philharmonic Orchestra and was made Master of the Queen's music from 2004 until his death.

Davies was a keen environmentalist. He composed *The Yellow Cake Revue*, a sequence of cabaret style songs and recitations, in 1980 in response to a threat of Uranium mining in Orkney, Scotland. Davies, who was an Orkney resident from 1971 until his death, was moved by a public address in protest to the proposed mining and the environmental contamination it could have caused. It is from this suite that

Farewell to Stromness is taken. A Chanson Triste taking inspiration from Scottish folk music, it was originally an instrumental piano interlude. The slow walking bass line portrays the inhabitants of the village of Stromness being forced to leave their homes as a result of environmental radiation.

Jongo

Paulo Bellinati (1950)

Paulo Bellinati is a classical guitarist and composer from Brazil. As a graduate of the Conservatório Dramático e Musical de São Paulo has had a successful musical career as a soloist and chamber musician performing and giving masterclasses across the world. As a musicologist, he has rediscovered and recorded the music of Brazilian guitarist-composer Anibal Augusto Sardinha Garoto, a recording of which have received critical recognition for their significance.

Jongo is a dance form and music style from the Afro-Brazilian communities in the southeast of Brazil. Jongs normally take place as nightlong parties involving drums, distinctive dance steps, fire-tuned drums and a soloist who sings short phrases answered by the group of dancers. Jongs gave African slaves an opportunity to express their forbidden religious rites in the form of profane dances. Bellinati wrote his composition in the rhythmic language of this tradition. Originally for solo guitar, in 1988 it won the first prize on the composition contest at the "Carrefour Mondial de la Guitare" in Martinique. It has since been arranged for many different instrumental ensembles, most famously this guitar duo version which was arranged for and for many years performed by the legendary Assad Brothers guitar duo.

Performers: Joel Baldwin (4th year), Emma Sandford (4th Year)

Contact us



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Coming Up

June

- 6th String Students of the NZSM
- 13th Viola Students of the NZSM
- 20th Organ Recital - Jonathan Berkahn - various composers, including Bach

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

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