

# Music for Two Guitars

performed by Classical Guitarists of the NZSM

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

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St Andrew's on The Terrace WELLINGTON

11

10

17  
12.15pm

## 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](mailto:marjan@marjan.co.nz)

Check out the noticeboards in the foyer each time you come.

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# Programme *(programme notes supplied by performers)*

## Bad Boy

**Toru Takemitsu (1930 – 1966)**

*Rameka Tamaki and Oliver Fetherston*

Based on the music originally composed for a movie of the same name, Takemitsu's *Bad Boy* is a tonal work with a flowing and simple melody. It is basically a set of variations on a melody reminiscent of European folksong. The movie from which Takemitsu's work derives its name was directed by Susumu Hani and was released in 1961. It follows the journey of a juvenile delinquent as he goes through a correctional program in a young offender's reformatory. The protagonist meets other young convicts who are also confined, and they share their troubled stories with him.

One might notice the presence of the aforementioned 'bad boy' in the work, especially in the opening theme. The melody is based in the A harmonic minor scale, with one chromatically altered note that facilitates a rapid modulation to D minor before returning to the home key. One might surmise that these 'out-of-place' notes were the 'bad boy' acting up.

## Pas de deux

**Anthony Ritchie (1960- )**

I. Prelude

II. Au Revoir

III. Jeux

IV. Waltz Triste

V. Epilogue

Anthony Ritchie is one of New Zealand's most prolific composers. He has an output of more than 180 compositions, a number of which were written for the classical guitar. Commissioned by and written for Tony Donaldson and Matthew Marshall as the NZ Guitar Duo in 1992, *Pas de deux* is a substantial work in five sections which explores the many different textures and colours available from the combination of two guitars. An essentially abstract work, it was originally conceived as a sequence of imaginary dances involving two characters.

The work may be described as minimalist, as simple modal ideas are subtly varied and developed over the course of numerous repetitions. Today you will be hearing a selection of four movements from *Pas de deux*- the Prelude, Au Revoir, Waltz Triste, and Epilogue.

## Zita

**Astor Piazzolla (1921-1992)**

*Amber Madriaga and Jake Church*

Argentine composer Astor Piazzolla was an arranger and virtuosic bandoneon player. Being exposed to both classical and jazz music from a young age, Piazzolla has incorporated a variety of these stylistic elements into his own compositions of which he performed regularly in a variety of ensembles.

Focusing particularly on tango music, he soon formed his own style termed *nuevo tango*. Interestingly enough Piazzolla wasn't a fan of tango music as a child, as every night when his father came home: "... he listened to (it) almost every night when he returned from work, and which I did not like." Despite this, when Piazzolla was 17, he joined the orchestra of Anibal Troilo where he realised his love of tango music. This orchestra would then become one of the most esteemed tango orchestras of that time.

*Zita* (a female name meaning 'little hope' or 'seeker') is one of four movements from the Suite *Troileana*: Bandoneon, Whisky, *Zita* and *Escolaso*. They were originally composed as a soundtrack for the French drama/romance film *Lumiere* by J. Moreau. The film's subject is of a woman's freedom and explores the light she casts upon her own life.

The piece begins with a lively melody and accompaniment that uses sparse dissonance and visible dynamic changes. As the wandering melody approaches the second slower, more reflective section. The music effortlessly merges into the new tempo, dramatizing the change of mood. Following a repeat to the beginning, the piece concludes with a short grand rhythmic coda.

## Sonata in D minor

**Bernardo Pasquini (1637-1710)**

*Allegro*

*Adagio*

*Vivace*

Bernardo Pasquini is known as one of the most important Italian composers for harpsichord in the early baroque period. Residing in Rome from the age of 13, he worked as an organist at various churches throughout his life. Not only was he a renowned keyboard/organ player himself, Pasquini also wrote operas, oratorios and cantatas. Collaborating with Arcangelo Corelli for a few of these vocal works. Very few keyboard works of Pasquini's were printed during his lifetime. The most found are two manuscripts which are preserved in Berlin and London.

This Sonata has been transcribed from a score originally for two harpsichords. Having limited dynamic and timbre range, the harpsichord wouldn't have been able to explore the many variations in sound due to these restrictions. By the use of various tone colours and wider dynamic range, the guitar adds new unique possibilities to the interpretation of the piece. The technique of call and response is apparent in all movements. All throughout these, the two guitar lines intertwine and dance around each other sounding as one.

## **Just Listen!**

**Emma Sandford (1997- )**

*Emma Sandford and Joel Baldwin*

Just Listen! was composed in 2016 for two guitars following a brief argument with Emma and Joel's guitar quartet members regarding the tuning of their instruments. The piece they were practicing required three different tunings, and therefore causing a lot of noise as everyone tried to lower their strings at once. This process needed the members to "just listen" to one another in order to get their instruments properly in tune, and therefore keep the peace.

This piece follows the process of tuning guitars, where we often begin with the A (5th) string, and work our way up using a combination of harmonics (where the higher partials allow for the exact pitch of the note to be more easily heard) and open strings to tune the instrument by ear. The motif involving a pull-off from a stopped note to an open string is often heard in the tuning process as well. As more strings are "tuned" the music becomes rhythmically complicated, as the guitars very rarely play on the same beat together. The pitch range of the guitar is extended throughout the piece, briefly landing on a section of pure harmonics (during which correct tuning becomes extremely important), before the music breaks down again, finishing where we began. Emma hopes to write more music for this duo in the future.

## **Introduction et Fandango**

**Luigi Boccherini (1743-1805)**

Luigi Boccherini was an Italian composer who spent much of his working life in the courts of Spain. He was a virtuoso cellist and wrote hundreds of string quartets, string quintets (doubling the cello, his own innovation) and at least a dozen guitar quintets. Although most of his music was composed for an aristocratic audience, Boccherini displays a musical independence that is made apparent through an episode with his employer King Charles III of Spain. The king expressed his disapproval at a passage in a trio and Boccherini was ordered to remove it. In full defiance, Boccherini instead doubled the passage and was dismissed from his position! Boccherini quickly recovered and spent most of his life in secure employ, enjoying popularity both as a composer and performer.

Boccherini's guitar quintet in D major (G.448) has been a popular choice for arrangement, appearing in many different instrumentations including this version for guitar duet. The Introduction is a sweeping and pastoral affair that sets the scene for the Fandango like a journey into Spain. Boccherini's influences of the folk traditions of his adopted country are on full display here. The melodic passages are often echoed throughout the two instruments inviting a lively competitiveness. The rasgado strumming displays an exciting Spanish flair while the piece never betrays a sense of lively rococo elegance and charm.

*Special thanks to Marjan and staff at St Andrew's for providing this important concert opportunity for young players (in such a great venue). Many thanks to the audience for coming! For more information about the guitar program at the New Zealand School of Music, please contact Dr Jane Curry – [jane.curry@nzsm.ac.nz](mailto:jane.curry@nzsm.ac.nz)*

# Contact us



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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](http://www.middle-c.org)

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

## Coming Up

### October

18<sup>th</sup> NZSM Viola Students

25<sup>th</sup> Solo Guitar – Owen Moriarty

26<sup>th</sup> (Thursday) TBC

### November

1<sup>st</sup> Ensemble – TBC

8<sup>th</sup> Ensemble – Martin Ryman

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