



NEW ZEALAND
SCHOOL OF MUSIC
TE KŌKĪ

Classical Guitar Students

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



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.

TE KŌKĪ New Zealand School of Music

NZSM Classical Guitar Students present chamber and solo works
in concert at St Andrew's on the Terrace
October 7th, 2020, 12:15pm



Special thanks to Marjan and staff at St Andrew's for their support of the lunchtime concert series. For more information about the guitar programme at the New Zealand School of Music please email o.moriarty@vuw.ac.nz

Programme

Guitar and Flute –

Performers: Megan Robson and Samantha McSweeney

Entr'acte by Jacques Ibert

(1890-1962)

Born and raised in Paris, Jacques Ibert was taught piano and violin at home by his mother. Ibert began studying at the Paris Conservatoire in 1911 after being encouraged by composer and cousin Manuel de Falla to continue his musical education. Following this, Ibert had a successful career including producing a range of compositions, being named the Director of the French Academy in Rome and the General Administrator of the Paris Opera.

Entr'acte was written in 1935 as incidental music for a production of *El Medico de su honra*, and can be played either with flute or violin and guitar or harp. The piece pays homage to the Spanish based play by incorporating techniques such as rasgueado chords to depict flamenco dancers.

Accompanied by whirlwind melodies and still, pensive cadenzas for both instruments, the piece finishes in a large flourish, embodying a flamenco dancer stamping her feet.

White by Micah Thompson

(B. 1998)

“Coming the wrong way, suffers the air, hurled upside down, / Fall from his eye, the ponderous shires crash on him, / The horizon traps him; the round angelic eye / Smashed, mic his heart’s blood with the mire of the land.”

(16-20)

(by Ted Hughes (1930-1998) The Hawk in the Rain)

Micah Thompson is a Wellington based composer, who has a unique compositional voice, drawing out a wide range of colours for the instruments he writes for. White was commissioned at the end of 2019 for the duo and explores white through synaesthesia – where the listener attributes certain colours to specific sounds.

Sonatina Mexicana by Carlo Domeniconi

(B. 1947)

I. *Allegro Moderato*

II. *Andante*

III. *Allegro vivace*

Italian guitarist and composer Carlo Domeniconi is well known for his works for classical guitar, including repertoire for both solo and ensemble settings. A staple in Domeniconi's works is exploring a wide variety of colours and styles, with the pinnacle of this being shown in his work for solo classical guitar, *Koyunbaba*.

Sonatina Mexicana was written as an exercise in concentration, during an evening where the apartment above the composers' residence was throwing a party. This idea embeds itself throughout the music in a series of fun and light-hearted motifs. The first movement passes the melody between the two instruments in jovial conversation, the second movement provides a little peace and stillness, and the third movement draws the partygoers back to the dance floor in a rapidly accelerating and exciting finish.

Guitar and Erhu –

Performers: Yinchi Li (Richard) and Caiyi Li (Zoe)

Snow Lotus by Chenlong Zhou

(1946)

Snow Lotus is composed by Chenlong Zhou, born in 1946 at Shanghai, he is currently one of the nation's best composers for traditional instruments and orchestras. This piece was composed for the 1990 University Chinese Instrument Orchestra competition.

This piece is named after the plant snow lotus, which grows on high lands, and it is used to symbolise young men's high energy and enthusiasm for life, and vision for the bright future ahead. This piece is an excellent adaptation of the Xinjiang music style, with its beautiful melodic lines and fast-moving rhythms, The main melodic motif is always changing, one the first 5th ascending leaps remains the same, depending on the instrument it is performed on, the variations that follows is changed accordingly, while still enabling the listener to feel it as the same melodic idea.

Oblivion by Astor Piazzolla

(1921-1992)

Ástor Pantaleón Piazzolla was a master of tango music in the 20th century. As a composer and bandoneon player, Piazzolla revived the spirit of tango through composition. He incorporated European classical music into Argentina's own national music, making tango music classical and refined, and extracting the style of traditional tango, tango music has since been promoted to the depth of artistry on the international stage. The modern new tango music he created is the driving force for the continuation of the history of tango music in Argentina.

Oblivion is one of Piazzolla's most widely circulated and most famous tango works. It is deeply loved by many musicians and audiences and has been adapted for performance on various instruments. Piazzolla used the simplest and most concise musical language to express the deepest, delicate emotions in the heart, bringing people to the depths of the soul.

Guitar and Violin –

Performers: Rameka Tamaki and Sayaka Kirkman

Suite Buenos Aires by Maximo Pujol

(b. 1957)

i. *Palermo*

ii. *Microcentro*

Buenos Aires is known as the birthplace of the tango, and during its evolution composers have sought to introduce new musical ideas into its composition to elevate it to the status of art music. Astor Piazzolla created the style of Nuevo Tango, which introduced ideas from classical and Jazz including new instrumentation and changes in harmony and rhythm. Maximo Pujol was inspired by Piazzolla, and continued to earn his own reputation as a successful composer and guitarist, earning several awards in competitions and in 1989 was awarded the Argentine Composers' Union prize as Best Composer of Classical Music.

Suite Buenos Aires, which was originally written for flute and guitar, depicts different regions within the capital. The first movement played today, Palermo, represents the northern region which is a residential area for the proletariat. The theme is introduced by the guitar before being taken on a journey through different harmonies by the violin. The second movement, Microcentro, represents a bustling metropolitan area in the heart of the city which is depicted in a cacophony of rapid melodies and jarring harmonies. At times one can hear the siren of an ambulance blearing over the white noise of the city, and at others the bustling traffic of people and the streets represented in the walking bass.

Sonata No.3 in D minor, Op.2 by Antonio Vivaldi (1678 - 1741)

Originally written for violin and basso continuo, the first movement of Vivaldi's third sonata utilises an overlap in melodic call-and-response throughout the piece. One can almost imagine a conversation occurring between the instruments performing, in this case violin and guitar. The movement is also written in binary form with repeats of both sections, allowing for performative variation each time a section is played. Many recordings of this piece incorporate virtuosic trills and extra notes in repetitions, however we hope to achieve variation by a dramatic change in dynamics and character instead.

Guitar Duo –

performers: Chris Everest and Kwan Sobhanasiri

Cordoba Op.232 No.4 by Isaac Albeniz (1860-1909) Arr. Miguel Llobet

A virtuoso pianist, composer and conductor, Isaac Albeniz began his concert career at the age of 9 touring throughout his native Spain, before performing throughout Europe and the United States before the age of 15. Inspired by the great classical composers as well as the music of his home, much of Albeniz's pieces combine the rhythm and tonality of flamenco and Spanish folk songs, with the textural complexity and form of western classical music, providing a strong national identity to his music.

The city of Cordoba, located in the south of Spain, is abundant with Spanish Christian and Muslim culture and nowhere is this unity more prevalent than within the Great Mosque of Cordoba. Already having taken inspiration from roman and christian architecture throughout the Iberian peninsula, a Cathedral was built at the heart of the mosque after the Christian reconquest of Andalusia in the 10th century. Originally written for solo piano, Albeniz captures the essence of the city and the rich history of the Great Mosque, presenting elements of Christian hymn, Moorish tonality, and flamenco rhythm. Given the strong influence of flamenco in Albeniz's music, many guitarist have been inspired to arrange his pieces for the guitar, both solo and duo. The two most notable transcribers of these pieces are the Spanish guitarist Francisco Tarrega and his student, the virtuoso Miguel Llobet.

Programme content provided by artists

Contact us



e | wednesday@standrews.org.nz p | 04-472-9211 w | www.standrews.org.nz

Coming Up

8th October (Thursday) NZSM solo strings

14th October - Ya- Ting Lou – piano -
Beethoven: Diabelli Variations, Opus 120.

15th October (Thursday) - Vibrant Violas : NZSM viola students

21st Virtuoso Strings
NZSM string students and brilliant young players from Porirua's Virtuoso Strings)

We thank our generous supporters

**Absolutely Positively
Wellington City Council**

Me Heke Ki Pōneke

Adam Foundation



and all those who donate weekly

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