



St Andrew's
on The Terrace

Wednesday Lunchtime Concerts

providing music in the heart of the city since 1974

Classical Guitar
Students of



NEW ZEALAND
SCHOOL OF MUSIC
TE KŌKĪ

13 05 21

present chamber music in concert

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, they are also advertised on Eventfinda, Dominion Post Arts Pages and Arts Wellington online, and listed on St Andrew's website and listed on St Andrew's website.

To be placed on the email **circulation list** for concert information, please email wednesday@standrews.org.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

Guitar Quartet (Hamish Goodhue, Oliver Howes, Bruno Guedea, Chris Everest)
(from left to right)

from African Suite

William Kanengiser (1959)

Mbira (mvmt I)

Mbira are a family of instruments from Zimbabwe sometimes referred to as a thumb harp or Kalimba. Grammy award-winning guitarist William Kanengiser uses an unusual preparation of the three treble strings to achieve the traditional metallic effect in the first movement of his African suite 'Mbira'. Kanengiser then layers a sweet melody on top to complete the piece. Special guest guitar 5 Owen Moriarty. *(programme note by Hamish Goodhue)*

Rhythmiques (2004)

Nathan Kolosko (1975)

As Nathan Kolosko mentions on his website, (and the name of this piece suggests), 'Rythmiques' is a one movement guitar quartet which is extremely rhythmic, utilising mixed-meters and minimalistic compositional techniques. Because of this use of mixed-meters throughout the piece, you will perceive a regular change of where the strong beat falls as it switches between 6/8 and 3/4 time signatures regularly.

Nathan Kolosko is a multi-instrumentalist and composer who received his M.A. in classical guitar performance at the University of Denver, Lamon School of Music. He has over twenty published compositions that have been performed around the world, including Japan, Taiwan, Belgium, Australia and New Zealand. He has been a private music instructor for over 25 years and has been on the faculty of the University of Southern Maine, St. Joseph's College, Maine College of Art and Portland Conservatory of Music. Throughout his life he has also collaborated with numerous musicians such as Carl Dimow and Dan Cosley as well as visual artist Ling-Wen Tsai. *(programme note by Bruno Guedea)*

Siete Pinturas De Frida Kahlo for two guitars

Simone Iannarelli (1970)

Three Renaissance Works

John Dowland (1563-1626)
(arr. Andrew Forrest)

Semper Dowland, Semper Dolens

Come Heavy Sleep

The Right Honourable Robert, Earl of Essex His Galliard

John Dowland is widely regarded as the greatest English lutenist and composer to emerge in the Renaissance period. His output spanned across several genres from songs, to his instrumental works for the lute, in which there has been an increased interest over the past century as part of the 'early music revival'.

Semper Dowland, Semper Dolens, translates to "Always Dowland, Always Doleful". This may be seen as a pun referencing the melancholic character Dowland's music often portrays; the renaissance period had a strong focus on 'beauty', 'sweetness' and expressiveness through independent lines and vertical harmonies - examples of these are seen in this work. Come Heavy Sleep is one Dowland's most revered songs, published in his First Book of Songs, for a soloist with lute accompaniment. There is a sense of fragility yet resolve to the music which utilises the very upper registers of the guitar in this arrangement, creating 'space' in the texture. So famous is this work, Benjamin Britten - a 20th century English composer - wrote a reverse set of variations on this song; his Nocturnal after John Dowland Op.70 which is now a staple of the classical guitar canon. The Right Honourable Robert, Earl of Essex His Galliard concludes the set, in stark contrast. An instrumental version of his song "Can She Excuse My Wrongs", from his First Book of Songs, the 'Galliard' is a lively triple time dance, popular in the Renaissance period, in both music and dance mediums. The playful and poised character of this music concludes the triptych of Dowland works. Special guest guitar 5 Owen Moriarty.
(programme note by Oliver Howes)

Samba Quica for three guitars

Klaus Wüsthoff (1922)

Three Bulgarian Folksongs

(trad arr. Andrew Forrest)

Dorke

Bulgarsk

Bucimis

As is common throughout most Balkan folk music, many of Bulgaria's traditional folk dances revolve around odd rhythmic groupings made up of quick and slow (short and long) beats. Inspired by Bartók's 'Six Dances on Bulgarian Rhythms' English guitarist and composer Andrew Forrest chose to take three common folk melodies, each with their own distinct rhythmic schemes, and arrange them for guitar quartet. *Dorke* is taken from the traditional '*Kopanitsa*' which has beats grouped in 2,2,3,2,2 (11). *Bulgarsk* (Bulgarian) is based one on the most common dance '*Ruchenitsa*', which uses a rhythmic pattern of 2,2,3 (7). *Bucimis* follows an off kilter 4/4 time, with groupings of 2,2,2,2,3,2,2 (15). Throughout the arrangements, Forrest uses instrumentation (bass guitar, classical guitar and requinto) and various techniques to evoke the sound of a traditional Bulgarian ensemble and instruments such as the tambura (bouzouki type instrument) and the tûpan (double sided drum).

(Programme note by Chris Everest)

Contact us



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Coming Up

May

19th Roger Brown and Rosemary Barnes –

Music for cello and piano

by Schumann, Beethoven, Chopin and Gershwin

26th Monique Lapins and Jian Liu – music for violin and piano

27th (Thursday)

**Classical voice students of the
NZSM**

June

2nd Paul Rosomon – music for organ



Sign-in. Stop the virus.

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