

PROGRAMME



TAURANGA MUSICA  
**2012**  
concert series



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**ALTO**

Sunday 24 June, Tauranga Park Auditorium,  
383 Pyes Pa Rd, Tauranga, 3.00pm

**The Leonari Trio**

Sunday 19 August, Mills Reef, 7.00pm

**John Chen - piano**

Saturday 1 September, Baycourt, 7.00pm

**Love's Nature**

Saturday 8 September, Tauranga Park  
Auditorium, 383 Pyes Pa Rd, Tauranga, 3.00pm



*proudly presents*

# The New Zealand Guitar Quartet



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**WHERE:** MILLS REEF WINERY & RESTAURANT

**WHEN:** SUNDAY 27TH MAY  
AT 7.00PM

**TICKETS:** ADULTS \$32  
YOUTHS \$10

IN ASSOCIATION WITH:



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## Introduction et Fandango

Luigi Boccherini (1743-1805)

Originally for guitar and string quartet, and arranged here for four guitars – other popular arrangements exist for two guitars and guitar with harpsichord. Using simple harmonic and chordal progressions, Boccherini captures a strong Spanish flavor by incorporating elements of traditional Spanish and flamenco music not commonly heard in repertoire from this period.

## Brandenburg Concerto No.3 (arr: Owen Moriarty)

J.S Bach (1685-1750)

Dedicated to Mulgrave Christian Ludwig of Brandenburg, this concerto was originally written for string orchestra. Making full use of the *Concerto Grosso* genre, the relationship between the instruments is subjective to the listener; as the positioning of the parts change, it may appear that there are no soloists or, that all the players are soloists. In doing so Bach creates a weaving, kaleidoscopic range of colors and shades.

## Onslow Suite (II) (arr: Owen Moriarty)

Craig Utting (1958)

Based around a descending passacaglia bass figure, the two beautifully melodic outer sections contrast with the strident middle section. Originally written for two pianos, the piece sits well on four guitars and makes good use of the wider pitch range offered by the seven-string guitar.

## El amor brujo (arr: Owen Moriarty)

Manuel de Falla (1876-1946)

*Danza del Terror*

*Danza ritual del fuego*

Comissioned in 1914, this work is distinctively Andalusian in character, showcasing de Falla's nationalistic pride. **El amor brujo** (*Love, the Magician*) was originally composed for a chamber group, then re-scored as a symphonic suite, and eventually as a ballet.

## INTERMISSION

## Antique Suite (after Neusidler)

Ian Krouse (1956)

*I. Hoff tantz und Hupf auff*

*II. Juden tantz- Cadenza- Kunigin tantz*

*III. Mein fleys und muhe*

*IV. Hoff tantz und Gassenhawer*

Originally written in 1976 while he was studying as an undergraduate, Ian Krouse later re-wrote this piece as a present for his friends in the Los Angeles Guitar Quartet in 1987. Krouse takes the works of Hans Neusidler, a German lutenist from the Renaissance, and makes them his own, creating a dynamic and exciting fusion of 20th century and Renaissance musical languages.

## Uarekena

Sergio Assad (1952)

Dedicated to the Los Angeles Guitar Quartet, the title is the name of an aboriginal people indigenous to Brazil and Venezuela. This piece showcases Assad's ability to compose intellectually while exploiting resources unique to the guitar, such as artificial harmonics and drumming on the body of the instrument for percussive effect.

## Jane Curry

In 2010 Jane completed a Doctorate in Musical Arts from the University of Arizona and is head of the classical guitar department at the New Zealand School of Music, Wellington. During her time in the US she studied with Scott Tennant, Bill Kanengiser, Prof. Tom Patterson, David Russell, and Sergio and Odair Assad. She has placed in several international guitar competitions including 2nd Prize, Portland International Guitar Competition (OR), 2nd Prize, California Guitar Panorama International Competition (CA), 3rd Prize, Rantucci International Guitar Competition (NY), and has received the Creative NZ Jack McGill Music Scholarship (NZ), the International Arts Foundation Scholarship (NZ), Medici Scholar Award (University of Arizona), and a Creative NZ Grant to commission composer John Psathas. She has performed in New Zealand, England, Scotland, Spain, Mexico, Tahiti, Canada, Malaysia, and throughout the United States.

## Christopher Hill

After growing up in Hawkes Bay, Christopher Hill came to Wellington and completed an Honors Degree in classical guitar in 2001 at Victoria University studying under Bill Bower. In 2004 he travelled to Spain to study flamenco guitar and while he was there he also gave performances in Italy and Portugal. In June 2010, Christopher toured on behalf of Chamber Music NZ with the Wellington Guitar Duo.

A member of numerous groups/ensembles, Christopher is a creative composer with a keen interest in new music and (more recently) guitar building. He currently plays as a classical/flamenco guitarist and all-round versatile studio musician.

## Owen Moriarty

Born and raised in Wellington, Owen began his formal guitar studies in 1997 at Massey University, graduating in 2003 with a Masters degree in performance music. In August 2003, Owen headed to the US where he studied towards a Graduate Certificate at the University of Southern California (Los Angeles). While there, he studied under James Smith, and with LA Guitar Quartet members Scott Tennant and Bill Kanengiser, with subsequent/additional tutelage from Brian Head, Martha Masters, and Pepe Romero.

Owen has also participated in masterclasses with the likes of: the Assad Duo, Jason Vieaux, and most recently with Grammy award winning guitarist David Russell.

Apart from his general public performances, Owen's self-titled debut (double) CD was released in 2003 and in 2012 he released his second CD (*Da Chara* – violin/guitar) through ODE Records. In 2010 Owen completed his fifth tour on behalf of Chamber Music NZ, two tours as a soloist, two as a member of 'Tango Virtuosi', and lastly with the 'Wellington Guitar Duo'. Having performed all around New Zealand, in recent years Owen has also given performances in Australia, USA, Portugal, Mexico, Thailand, Spain and the United Kingdom.

## Tim Watanabe

Tim graduated in 2005 with a Bachelor of Music (Honours) degree from the Massey University Conservatorium of Music in Wellington, New Zealand, studying under Matthew Marshal and Gunter Herbig. He has been an active member of the Conservatorium Guitar Orchestra, and has played as a soloist in the Guitar Orchestra tours around New Zealand. Since then he has completed a teaching diploma and a BTh in theology and philosophy, to complement his interest in the classical liberal arts. Tim has also taken part in masterclasses by Jason Vieux, David Leisner, John Couch, Anthony Field, and other international guitarists.