



Canterbury Philharmonia 2012 concert season

Sunday 13 May 2.30 pm

Programme

Britten Matinees Musicales

I March

II Nocturne

III Waltz

IV Pantomime

V Moto Perpetuo

Presentation of life membership to Chris Adams

Vaughan Williams Oboe Concerto

I Rondo Pastorale

II Minuet and Musette

Soloist: Ben Murray

INTERVAL

Ysaÿe Violin sonata no 2: *Obsession: Prelude*

Beethoven arr Cullen Piano sonata no 2: *Allegro vivace*

Bach Partita no 1: *Gigue*

Hilary Hayes (violin) and Andrew Bell (marimba)

Lilburn Symphony no 2

I Prelude

II Scherzo

III Introduction

IV Finale

Mark Hodgkinson – Conductor



Mark is the Principal Conductor of the Canterbury Philharmonia, and former Musical Director of Da Capo and Director of Notturmo. He has guest-conducted the Christchurch and Nelson Symphony Orchestras, and the Christchurch and South Island youth orchestras.

Mark is active as a freelance conductor/musical director for music theatre and opera, with appearances for Canterbury Opera, Perkel Opera, National Academy of Singing and Dramatic Art, Canterbury Children's Theatre, Christchurch Operatic (Showbiz) and Canterbury Musical Theatre.

Mark studied with Vanco CavadarSKI and Sir William Southgate amongst others. A scholarship from the Music Associates of Aspen and a study grant from Creative New Zealand allowed him to attend the Aspen Music Festival and school where he undertook further studies with Murry Sidlin and conducted the Aspen Music School String Orchestra.

Mark is well known for his determined advocacy of New Zealand music and has many premieres to his credit. He is the recipient of an inaugural Arts Excellence Award from the Community Trust, and is a Life Member of the orchestra.

Ben Murray – Oboe

Ben Murray is in Year 12 at St. Andrew's College and has been playing the oboe for seven years from the age of nine, with a love of music from a very early age. He took an interest in the oboe after beginning his musical career playing recorder in primary school. Ben plays in the Christchurch Youth Orchestra as principal oboist and has played in various orchestras and ensembles throughout New Zealand, including the NZSSSO, the Christchurch Symphony Orchestra and other school ensembles. Alongside of his orchestral career, Ben also plays bagpipes as Pipe Major in the St. Andrew's College Pipe Band. After he leaves school, he hopes to further his career in music by studying Performance, Composition and Conducting at Victoria University and continue playing in a professional orchestra.

Hilary Hayes – Violin

Hilary Hayes has been playing the violin since the age of six, and is currently studying violin under the tutelage of Stephen Larsen at Canterbury University. Competition successes include placing second at the 2011/12 National Concerto Competition and winning the PACANZ National Young Performer of the Year and the ROSL chamber music competition in 2009. She has been a member of the National Youth Orchestra since 2008 and was concertmaster for the February 2012 residency. Hilary is also a contract player with the New Zealand Symphony Orchestra.

Andrew Bell – Marimba

Andrew Bell is currently in his second year of studying music, specialising in performance percussion, with Brett Painter and Roanna Funcke at the University of Canterbury. He has been playing marimba for just over two years. He has enjoyed success in the National Concerto Competition in 2011, gaining a place as a semi-finalist in the top six and in the 2011 Big Bang percussion competition, winning the under 19's category. Andrew plays in the Christchurch Youth Orchestra and the University of Canterbury Orchestra. He has also been a member of the National Youth Orchestra.

The Orchestra

Violin 1

Alastair Sands ●
Justine Bradley #
Janet Crofts
Marlys Donaldson
Lorraine Horton
Catherine Loye
Hazel Martin
Margaret Maw
Emma Norrish
Pauline Yates

Violin 2

Carol Frost ●
Ruth Ambrose
Chris France
Beth Garvey
Clive Morriss
Lynette Murdoch
Vicky Paton
Alan Roscoe
Alice Sillifant

Viola

Katherine Trought ●
Hanna Krause
Mary Lovell
Kaylene Murdoch
Clare O'Connell #
Lynn Oliff
Margaret Sands
Nicholas Wogan

Cello

Erika White ● #
Tracey Morgan ©
Bridget Beck
Naomi Harmer
Mike Hurrell
Morag Macpherson
Kerry Murphy
Cecilia Pascoe
Christy Yau #

Double Bass

John Blunt ●
Robyn Bisset
Gareth Donnelly #
Tim Wilkinson

Flute

Sarah Helleur ●
Margaret Neate #
Daphne Russell
Linda Sorensen

Piccolo

Linda Sorensen

Oboe

Alison Macklan ●
Jacqueline Kotula

Clarinet

Barbara Peddie ●
Sue Bealing #
Stephen Gregory
Jennifer Tubb

Bassoon

Marco Rijnberg ●
Martin Gardiner
Anne Godfrey

Horn

Sally Botur ●
Elizabeth Christensen #
Averil Cullen
James Liley
Nick Lyttle

Trumpet

John Bartlett
Allannah Jeune
Haley O'Neill

Trombone

Stephen Beuzenberg
Carol Crowther
Brian Hodges

Tuba

Matthew Bennett

Timpani

David Scales

Percussion

Nelson Roberts

Keyboard

Victoria Panckhurst

● Principal
© Acting principal
On leave

Matinees Musicales

Second Suite of Five Movements from Rossini, Op.24 Benjamin Britten (1913-1976)

I March

II Nocturne

III Waltz

IV Pantomime

V Moto Perpetuo

Benjamin Britten stands as perhaps the most important English musician of the 20th Century, in part because he embraced so many genres of composition, performing, conducting and arts administration, in part because he was outstanding in all of them.

Matinees Musicales came into being as a companion piece to the earlier and highly successful Soirees Musicales of 1936. The impetus for the Matinees composition in 1941 was an impending tour of South America by the American Ballet Company. The renowned choreographer George Balanchine combined the two works to create a single ballet. While the material is Rossini's, there is no doubt of the new lease of life given to these piano works by Britten's masterful orchestrations and general tidying. His idiomatic scoring for the instruments creates a work of both great charm and good humour.

Mark Hodgkinson

Oboe concerto in A Minor Ralph Vaughan Williams (1872-1958)

*I Rondo Pastorale
II Minuet and Musette*

Ralph (pronounced Rafe) Vaughan Williams (RVW) composed this concerto for the oboe virtuoso Leon Goossens in 1944. The writing cleverly features two of the oboe's most recognisable characters, namely its piquant colour through long, flowing, legato melodic lines, and its chatty, gossipy nature in bursts of short, rapid motifs.

The music is instantly recognisable as Vaughan Williams from the opening couple of bars. The melodic line, clearly modal and harking back to Tudor times, is reinforced by the open bareness of the accompanying harmony. As in 'The Lark Ascending', the composer utilises cadenzas to create images of wide, open fields and moor. The mood changes as a chattering quality comes into the music, creating a bustling vitality. The pastoral is never far away though and returns to conclude the movement.

Amongst others, RVW studied with Ravel. I suspect I'm not alone in hearing a link between the opening of the second movement and Ravel's use of the oboe in his orchestral work 'Le Tombeau de Couperin'. RVW produces in this movement music of unique charm, notwithstanding the considerable challenges faced by the accompanying strings.

Mark Hodgkinson

Obsession: Prelude from Violin sonata no 2 Eugène Ysaÿe (1858-1931)

Belgian violinist Eugène Ysaÿe, composed each of his six sonatas for solo violin for his friends and contemporaries. Sonata no. 2, in A minor, was dedicated to violinist Jacques Thibaud, who Ysaÿe held in such high esteem that he often lent him his violins. The first movement of this sonata, titled *Obsession*, begins with direct quotes of Bach's Partita no. 3 in E major. Much like this movement of Bach, it consists almost entirely of rapid semiquaver passages and melodic interjections, however, the chromatic tonalities and slightly warped ideas clearly distinguish this piece as 20th century.

Allegro vivace from Piano sonata no 2 Ludwig van Beethoven (1770-1827) arr Emma Cullen

Beethoven's Sonata Op 2 no. 2 was written in 1796 and dedicated to Haydn. Emma Cullen, a local percussionist, did this arrangement of the first movement for Hilary and Andrew. The parts were written to challenge the performers and extend their abilities, using techniques such as one-handed rolls and fast scales. This movement is marked *adagio vivace*, and is for the most part lively, but ends very quietly and unassumingly.

Gigue from Partita no 1 in B flat major Johann Sebastian Bach (1685-1750)

Partita no.1 in B flat Major, BWV 825, was published in 1725 and was part of a set of six Partitas that were later published all together in 1731. The Gigue from this movement has become quite popular as a piano piece, and today will be performed on the marimba. The light texture of the piece lends itself to translation from the pianist's ten fingers to a marimbist's four mallets, and although you may know this piece well, you have probably never heard it like this.

Symphony no 2 Douglas Lilburn (1915-2001)

Lilburn completed his Symphony No.2 in 1951, just in time for the Australasian section of a Commonwealth Jubilee Symphony Competition. The lack of its competition success was perhaps more than balanced by the generally positive reception it had as it was premiered around New Zealand in 1959, albeit eight years since the ink had dried.

There were varying responses to what the music seemed to be reflecting, with suggestions as diverse as the grandeur of the West Coast and the colours of farmland. Certainly the intensity of passages throughout the first movement are surely more to do with some dark human emotions than the equanimity of the New Zealand bush.

The work is superbly assembled. Together with the third symphony, it stands testament not only to Lilburn's musical inspiration but also, as a mature composer, his genius at managing his ideas to create a consistently coherent, musical statement, devoid of unnecessary padding.

Mark Hodgkinson

Orchestra patron

John Emeleus

Orchestra committee

Lynette Murdoch (chairperson), Ruth Ambrose (vice chairperson), Kaylene Murdoch (secretary), Stephen Gregory (treasurer), Averil Cullen (librarian), John Blunt, Sarah Helleur

Life members

Chris Adams, Stephen Delany, John Emeleus, Michael Fogden, Mark Hodgkinson, Ernie McBryde, Pam McLean, Barbara Peddie, Stan Raymond, John Ritchie, Margaret Sands, Brian Smith.

Acknowledgments

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Thank-you also to the New Zealand Symphony Orchestra for music hire (the Lilburn symphony), and to Gerald Oliver and Ian Thorpe for running sectional rehearsals.



JOHN RHIND

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**Our next concert is on
Sunday 19 August 2.30pm**

**For more information about the orchestra look at
our website:
www.canterburyphilharmonia.org.nz**