



Canterbury Philharmonia

2011 concert season

ANIMALIA

Sunday 14 August 2.30pm

JOHN RHIND

FUNERAL DIRECTORS

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Ph:(03) 379-9920

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Programme

Rossini Overture to La Gazza Ladra

Vivaldi Concerto No.1 in E major Op 8 – Spring
(from The Four Seasons)

Soloist: Grace Stainthorpe

Allegro

Largo

Allegro

Shepherd Kitty's Three Piece Suite

Kitty's Movie Debut

In Memoriam

Cats Love Dancing Too

Strauss Overture to Die Fledermaus

INTERVAL

**Guest group: St Andrew's College Preparatory School
Choir**

Ritchie Turkey in the Straw

Rossini Duetto buffo di due gatti (Cat Duet)

Soloists: Rachel Doig and Zara Doig-Wilford

Saints-Saens Carnival of the Animals

Introduction and Royal March of the Lion

The Elephant

Kangaroos

The Cuckoo Deep in the Forest

Fossils

The Swan

Finale

Narrator: Raoul Neave

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 Cavadariski 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.

Grace Stainthorpe – Violin

Grace Stainthorpe is fourteen years old and has been learning the violin since she was four. She learnt by the Suzuki method for ten years through the Christchurch School of Music (CSM), with Nikki Wells. In 2011 she began studying under Oleg Kotorovich.

Grace plays the violin in the Christchurch Youth Orchestra, has enjoyed participating in chamber music at the CSM, and also learns the piano from her aunt, Alison Holden. She is in year ten at Christchurch Rudolf Steiner School. Grace's other interests include reading, drawing, ice-skating, and netball, and her favourite violinist is Nigel Kennedy.

Grace is the current recipient of the Canterbury Philharmonia Scholarship. This is awarded each year to a promising student from the CSM, based on their performance in the school's annual scholarship auditions & their musical contribution to the CSM over the previous year. It includes the opportunity to perform a concerto with the Canterbury Philharmonia Orchestra.

Rachel Doig - Soprano

Rachel has demonstrated an affinity for a wide range of musical genres including opera, musical theatre, the stage and the concert platform.

Her stage experiences with Showbiz include being a cast member in the 1994 production of Les Miserables, and in 1998 she performed the role of Maria in West Side Story. Her main stage experience has been in opera productions with Canterbury Opera and the newly formed Southern Opera. Her most recent appearances were in Mark Hadlow's production of Gianni Schicci in which she performed the role of Nella, and she played the second Lady in Southern Opera's season of the Magic Flute last year. Other productions Rachel has been involved in include Othello, Papagena in the 1996 production of The Magic Flute, understudying Liu in Turandot, Becky in The Birth of an Opera, Suor Anglica, Il Trovatore and Aida.

Rachel is a member of the Southern Opera Chorus and is a regular soloist at their recitals. She has performed regularly with the Christchurch Symphony Orchestra, last year performing at Classical Sparks singing Gareth Farr's Aoraki composition and Lakme's Flower Duet. A highlight in 2010 was performing in Sweeney Todd for Showbiz alongside her second daughter Greer.

This year Rachel again performed in Classical Sparks singing a duet with Mark Hadlow and she has just sung concerts with Southern Opera in Christchurch and Greymouth.

Alongside a busy singing career she is also a music and choir teacher at St. Andrew's College Preparatory School and Westburn Primary School, where she assists in running the specialist music programme.

Zara Doig-Wilford – Soprano

Zara is Rachel Doig's daughter. This isn't the first time that mother and daughter have performed together – they have appeared together in Christmas in the Park and last year had the honour of performing for Sir Tim Rice at the Octagon Restaurant.

Zara has appeared several times in Christmas in the Park as a chorus member and a soloist. She attended Burnside High School where she was a member of Bel Canto choir for five years and was part of their specialist music programme. She sang in Canterbury Opera Youth where she performed in several operas as a chorus member and understudied Rusalka for their youth production. Zara was a member of the New Zealand Secondary Schools' Choir and travelled to Canada with them in 2009. She is now a member of Chant et Danse and sang as a cast of six in their Magical Mystery Tour concert during the Christchurch Wintergarden festival.

St. Andrew's College Preparatory School Choir

Today's choir is a selection from 60 members that range from year six to year eight students. They are auditioned into the choir at the beginning of the year and sing regularly at assemblies, chapel services and prizegivings. A highlight each year is singing at the Christchurch Music Festival where several of our students are selected for the specialist music groups. We also perform at Kids in Town every year and we often are asked to perform at St. Mary's church. We rehearse once a week and sing in chapel time every week as well.

Due to the earthquake our performance schedule has been slightly reduced so we are pleased to have the opportunity to sing for you this afternoon.

The Orchestra

Violin 1

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

Violin 2

Carol Frost ● #
Ruth Ambrose ©
Chris France
Beth Garvey
Tania McHugh
Clive Morriss
Lynette Murdoch
Alan Roscoe
Alice Sillifant #

Viola

Margaret Sands ●
Hanna Krause
Mary Lovell
Kaylene Murdoch
Lynn Oliff
Katherine Trought

Cello

Erika White ●
Bridget Beck
Naomi Harmer #
Mike Hurrell
Penny Macadam #
Morag Macpherson
Tracey Morgan
Suzanne Shillito #
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 ●
Greta Bond #
Jacqueline Kotula

Clarinet

Barbara Peddie ●
Sue Bealing
Stephen Gregory
Jennifer Tubb

Bassoon

Marco Rijnberg ●
Anne Godfrey

Horn

Sally Botur ●
Elizabeth Christensen
Averil Cullen

Trumpet

Allannah Jeune
Haley O'Neill

Trombone

Chris Adams ●
Stephen Beuzenberg
Carol Crowther

Tuba

Matthew Bennett

Timpani

David Scales

Percussion

Emma Cullen
Nelson Roberts

Keyboard

Victoria Panckhurst
Christy Yau

● Principal
© Acting principal
On leave

Overture to La Gazza Ladra Gioachino Rossini (1792-1868)

First performed in 1817, this opera continued a trend of plots that develop towards tragic endings, only to find the lead characters reprieved or rescued at the last moment. Pieces of silver go missing from a household and circumstances soon point the finger at the entirely innocent maid. Fortunately, the last minute discovery of the missing items in the nest of a thieving magpie of the opera's title, prevent her execution.

The overture was supposedly written at the last minute, and follows a common Rossini pattern of a slow introduction leading to more energetic material, and his trademark orchestral crescendos. The use of the snare drum at the beginning is a unique feature of the work.

Concerto No.1 in E major Op 8 – Spring Antonio Vivaldi (1678-1741)

- I *Allegro*
- II *Largo*
- III *Allegro*

'Spring' from The Four Seasons is in fact the first of twelve concerti, published in 1725 under the title "The Contest Between Harmony and Invention". Each of the season-related works has an attached sonnet, relating parts of the music to aspects of the named season.

'Spring' is particularly suited to the theme of today's programme. Trilling violins in the first movement more than ably imitate the sound of birdsong, while the abrupt 'ruff-ruff' from the viola throughout the second gives a clear picture of a dog impatient to play with his sleeping master.

Kitty's Three Piece Suite Patrick Shepherd (1963-)

- I *Kitty's Movie Debut*
- II *In Memoriam*
- III *Cats Love Dancing Too*

Patrick Shepherd is a Christchurch composer, teacher and conductor. He writes about this piece "Dedicated to my cat friends, past and present, *Kitty's Three Piece Suite* derives its name and inspiration from several sources. The first is the overall sense of joy and fun of sharing your life with a cat, or cats. The fact that mine have ruined my three piece suite by using it as a scratching post is just one part of how the title came to be.

"The first movement, *Kitty's Movie Debut*, uses material from my score for the short comedy film *Kitty*, directed by Patrick Gillies. The second movement, *In Memoriam*, is a sad tribute to Ollie, our cat of many years who has since passed away but is remembered fondly. It is he who turned me into a cat lover and he was a character indeed!

"The finale, a series of dances with a rather regal twist in the bridge sections, is a representation of the antics of our present cats, Muddy, Rimsky and Finzi, as they play together."

Overture to Die Fledermaus Johann Strauss Jr. (1825-1899)

The plot of Strauss' most successful operetta hinges in part on the protagonist Falke seeking revenge on his friend Eisenstein. The latter abandoned him to public ridicule in the town square when dressed as a bat (hence the operetta's title), following a night's drinking and carousing at a fancy-dress ball.

The overture, something of a potpourri of tunes, exudes frivolity and good spirits as it sets the mood for the light-hearted morality play to follow. Its waltz tune is one of the most recognised in the musical world.

Turkey in the Straw **John Ritchie (1921-)**

John Ritchie is a Christchurch composer, Professor Emeritus at Canterbury University, and our orchestral patron.

This American folksong dates from the early 1800's and remains one of the most recognisable and widely used American tunes to this day. You can find it as a ringtone on a cell phone, it's appeared in console games and even Homer Simpson has hummed it.

John Ritchie's undoubted orchestration skills bring it fully to life, while his creative skills give it a lively twist for performers and listeners alike.

Duetto buffo di due gatti (Cat Duet) **attrib. Gioachino Rossini (1792-1868)**

Often attributed to Rossini, this humorous piece is now considered to be a medley of material by both Rossini and the Dane, C.E.F.Weyse, probably put together by Robert Lucas Pearsall. This hardly matters. It's one of the most entertaining pieces to grace the concert platform and the fact the lyrics are limited to just one word doesn't seem to detract from its popularity in the slightest.

Carnival of the Animals **Camille Saint-Saëns (1835-1921)**

- I Introduction and Royal March of the Lion*
- II The Elephant*
- III Kangaroos*
- IV The Cuckoo Deep in the Forest*
- V Fossils*
- VI The Swan*
- VII Finale*

This most comic of Saint-Saëns works brilliantly portrays a wide range of wildlife while also doubling as gentle parodying of the music of Offenbach, Berlioz, Mendelssohn, Rossini and indeed himself. Written in 1886 while on holiday in Austria, the composer forbade public performances of the complete work during his lifetime.

This has not prevented it from becoming well-loved in concert halls round the world. Saint-Saëns has captured characteristics of the animals depicted through clever use of melody, rhythm and instrumental colour, and the music's good humour is enhanced with the witty poems of Ogden Nash.

Programme notes by Mark Hodgkinson

Orchestra patron

Professor Emeritus John Ritchie

Orchestra Committee

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

Life members

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

Acknowledgments

A big thank-you to Creative New Zealand and the businesses who advertise in our programme for their financial support of the orchestra.

Thank-you also to the National Library of New Zealand for hire of their music.



**Our next concert is on
Saturday 26 November 7.30pm**

**For more information about the orchestra look at
our website:**

www.canterburyphilharmonia.org.nz