



Canterbury Philharmonia

2010 concert season

Two Wolves and a Tuba

Sunday 15 August 2.30pm

Programme

Prokofiev Peter and the Wolf
Narrator: Blair McHugh

Vaughan Williams Tuba concerto
Romance (2nd movement)
Soloist: Matthew Bennett

INTERVAL

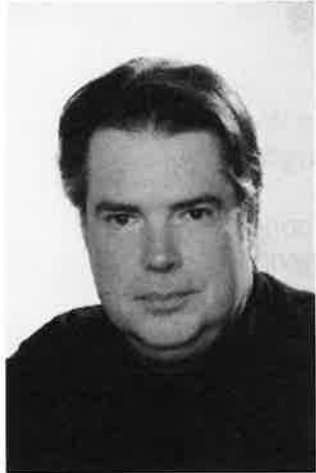
(have a go at playing a tuba during the interval!)

**Guest group: St Martins/Cathedral Grammar Schools
Orchestra**

A rum rumba – Steve Pogson, arr G Long
What shall we do with a drunken sailor? – Trad, arr G Long
Greensleeves – Trad, arr J Dodgshun
Sweet Betsy of Pike – Trad, arr G Long
Last minute latin – Trad, arr G Long

Patterson Little Red Riding Hood
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 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.

Matthew Bennett - Tuba

Matthew Bennett started playing brass instruments in the United States at the age of 10, when he started learning the trombone at Turtle Rock Elementary in the American music program. When he came back to New Zealand he continued learning at the Christchurch School of Music (CSM), getting lessons from Chris Adams. A few years later he started playing the euphonium, and then the tuba at the beginning of 2007.

Matthew is now 20, and is in his second year at Canterbury University, studying for a BSc, majoring in physics and astronomy, but still loves to play the tuba. He has played in the Christchurch Youth Orchestra since 2007, going on tour to Australia that year. He also plays in the Canterbury Philharmonia, as well as the Garden City Symphony and the CSM Concert Band. He is tutored by Phillip Johnston, a renowned New Zealand tubist, and the New Zealand Army Band drum major.

Matthew comes from a musical family, with a brother studying music at the University of Otago, and his mother and sister involved at the CSM, and his other brother and father who used to play at the CSM.

Matthew would play professionally if given the chance, but will continue playing the tuba as a hobby if he doesn't.

St Martins/Cathedral Grammar Schools Orchestra

St Martins School has always been proud of the performing arts opportunities offered to its pupils. The orchestra enjoys performing a wide range of musical genres, and the music is tailored to suit the abilities of the children. For this concert the orchestra is joined by the orchestra from The Cathedral Grammar School, with whom they have enjoyed sharing the same music this year, culminating in a morning of workshops and a performance late last term. The Cathedral Grammar School has a long history of music-making in Christchurch, and has always had a very well-supported school orchestra containing many very talented musicians.

Today the combined orchestras will perform five of the children's favourite pieces from last term's programme.

The Orchestra

Violin 1

Lois McCallum •
Cherry McCallum §
Marlys Donaldson
Lorraine Horton
Catherine Loye
Hazel Martin
Margaret Maw
Emma Norrish
Edith Wicks

Violin 2

Carol Frost •
Ruth Ambrose
Beth Garvey
Hamish Horton
Hanna Krause
Clive Morriss
Lynette Murdoch
Alan Roscoe
Alice Sillifant
Lucinda Stuart #

Viola

Margaret Sands •
Mary Lovell
Tania McHugh #
Kaylene Murdoch
Clare O'Connell
Lynn Oliff
Katherine Trought

• Principal
§ Associate principal
© Acting principal
On leave

Cello

Erika White • #
Morag Macpherson ©
Tracey Morgan
Bridget Beck
Kate Fleming #
Naomi Harmer
Mike Hurrell
Penny Macadam
Suzanne Shillito #
Kerry Murphy #
Yvonne Webb
Christy Yau

Double Bass

John Blunt •
Robyn Bisset
Gareth Donnelly
Tim Wilkinson

Flute

Sarah Helleur •
Margaret Neate
Daphne Russell

Piccolo

Sarah Helleur

Oboe

Alison Macklan •
Greta Bond
Jacqueline Kotula

Clarinet

Barbara Peddie • #
Stephen Gregory
Jennifer Tubb
Sue Withers

Bass clarinet

Jennifer Tubb

Bassoon

Marco Rijnberg •
Anne Godfrey

Contrabassoon

Anne Godfrey

Horn

Sally Botur •
Elizabeth Christensen
Averil Cullen #
Nick Lyttle
Megan Potter

Trumpet

Vincent Hardaker
Allannah Jeune

Trombone

Chris Adams •
Stephen Beuzenberg
Carol Crowther

Tuba

Matthew Bennett

Timpani

Nelson Roberts

Percussion

David Brockerhoff
Paul Gregory
Emma Powell

Keyboard

Christy Yau



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Peter and the Wolf Sergey Prokofiev (1891-1953)

Begun early in the northern hemisphere spring of 1936, Peter and the Wolf received its first performance on 5 May of that year. The work was conceived during an evening Prokofiev spent with Natalia Satz, who directed the Central Children's Theatre and wanted to see the development of musical works aimed at a children's audience. They quickly hit on the idea of instruments representing animals, and having striking contrasts between them, e.g. bird/flute – small, good: wolf/horns – big, evil.

Prokofiev then developed the fairy-tale as we know it today. Peter (violins) lives with his Grandfather (bassoon) in a village near a forest with a bird (flute), duck (oboe) and cat (clarinet) as companions. One day a wolf (horns) comes from the forest and swallows the duck. Peter, the bird and the cat capture the wolf despite the grandfather's lack of support and hand the wolf over to some passing hunters (the march theme with timpani for guns) for a parade through the village.

It took the composer only a few days to write the work and he must have been disappointed the first performance was not an immediate success. To date though the work has received several hundred recordings, and many adaptations, and is clearly an outstanding twentieth century work. Live performances number in the thousands.

Concerto for Bass Tuba and Orchestra Ralph Vaughan Williams (1872-1958)

Dedicated to the London Symphony Orchestra on the occasion of its Jubilee, the Tuba Concerto received its first performance in June 1954. It is fair to say the work was a revelation to its English audience, who seldom thought of the instrument as capable of more than the 'oom-pah' at the back of a brass band. Nonetheless, Vaughan Williams created a small masterpiece that continues both to receive regular performances, and to be recorded, measures of its popularity with performers and listeners alike.

The Romance is the second movement. A typically warm, sonorous introduction leads to a flowing melodic line for the soloist. The tuba further develops material from its initial statement in an almost improvisatory fashion before a recapitulation of the orchestra's opening material heralds a brief coda that closes the movement.

Little Red Riding Hood Paul Patterson (1947-)

Roald Dahl's writing output included many works for children, both original stories and adaptations of well-known fairy-tales. The latter frequently display a subversive take on the original story line that entertains not only children but their parents as well.

Following his death, his widow Felicity Dahl established a foundation in his name to support individuals in need, with a particular focus on haematology, neurology and literacy. To help raise funds (through royalties from performances and recordings), and to enrich and stimulate children's experiences, the foundation has commissioned a number of musical settings of Dahl's works.

Paul Patterson was born in 1947 and is considered a leading composer of his generation. He has been Head of Composition at the Royal Academy of Music and is currently their Manson Professor of Composition.

Patterson completed his commission to compose music for Little Red Riding Hood in 1992. It has become one of his most successful works, not least due to some witty musical quotes that ornament the story-telling.

He begins by creating a forest scene, at turns enchanting and dangerous. Shortly, a less than ferocious wolf appears who nonetheless eventually manages to hit on a plan to eat Grandma, a task that takes more time than expected. Our wolf knows the story well so is somewhat surprised when Little Red Riding Hood doesn't reply with the right responses during their conversation. The story's conclusion is somewhat different to the original tale.

Programme notes by Mark Hodgkinson

Wordfind

Can you find the words below hidden in this puzzle?

P R E D C O N C E R T O
 A H P A B U T G I V R Z
 T R I R D U C K F L O W
 T V S L O Z T H O C M I
 E N I V H K U B L E B L
 R O Y O L A O A S L O L
 S O L O L E R F T L N I
 O S C A T I L M I O E A
 N S N R N U N P O E D M
 R A P E T E R F C N F S
 O B T E T I M P A N I F
 H N A H G U A V I O L A

BASSOON
 CAT
 CELLO
 CLARINET
 CONCERTO
 DUCK
 FLUTE
 HORN

OBOE
 PATTERSON
 PETER
 PHILHARMONIA
 PROKOFIEFF
 RED
 SOLO
 TIMPANI

TROMBONE
 TUBA
 VIOLA
 VIOLIN
 VAUGHAN
 WILLIAMS
 WOLF

JOHN RHIND

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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, Michael Thrasher.

Acknowledgments

Thank-you to the Lion Foundation and the businesses who advertise in our programme for their financial support of the orchestra.

Thank-you also to the Christchurch School of Music for hire of their music, and to Addington Brass, Re-percussion, the Christchurch School of Music and Reina Dornan for the loan of their instruments.

A special thank-you to Alastair Sands and Gerald Oliver for leading sectional rehearsals.

**Our next concert is on
Saturday 27 November 7.30pm**

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

www.canterburyphilharmonia.org.nz