



Canterbury Philharmonia

2014 concert season

Sunday 17 August 2.30 pm

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Programme

Mozart Overture - Die Entführung aus dem Serail

Lalo Symphonie Espagnole (1st Movt)
Solo violinist: Grace Leehan

Luigini Suite from Ballet Egyptien

Bharatanatyam Group of Indian Dance

INTERVAL

Devanbu Tabla group

Mussorgsky Persian Dance

Suite

Cui, arr. Cheesman Orientale
Amy Woodforde Kashmiri Song
Rimsky-Korsakov Song of India

Borodin In the Steppes of Central Asia

Saint-Saëns Bacchanale

Mark Hodgkinson – Conductor

Mark Hodgkinson is a Christchurch free-lance conductor and teacher.

Following study towards a performance degree in trumpet at Canterbury University, he travelled to Sweden to learn from Bo Nilsson. On his return to New Zealand, he joined the Auckland Philharmonia and played with them for a period of three years before returning to Christchurch.

Mark had already received conducting tuition in his teens from Peter Zwartz at the then Christchurch School of Instrumental Music (now the Christchurch School of Music - CSM), and had conducted some of their ensembles. This work continued in Sweden with opportunities to work with Limhamns Brass Band and on his return to Auckland, Perkel Opera and Mercury Opera.

Back in Christchurch, he was re-engaged by the CSM, and was soon receiving engagements with amongst others Christchurch Operatic, Canterbury Music Theatre, Christchurch Youth Orchestra, Christchurch Symphony Orchestra, Nelson Symphony Orchestra, and Canterbury Opera. He was music director of the chamber orchestra Da Capo for some ten years.

Shortly after his return to Christchurch he began conducting for the Canterbury Philharmonia. He has been with them for 25 years.

Mark also conducts the Christchurch Doctors' Orchestra, the New Zealand Doctors' Orchestra (NZDO) and the newly-formed chamber orchestra Resonance Ensemble.

Grace Leehan - Violin

Grace Leehan is sixteen years old and is currently attending Rangi Ruru Girls School. Grace has been a member of the Pettman National Junior Academy of Music since 2008 on the violin and more recently also on the viola, where she studies violin with Stephen Larsen and viola with Serenity Thurlow. She enjoys playing chamber music and has been a regular participant in the NZCT Chamber Music Contest with several groups being regional finalists.

This year both her chamber groups – ‘Trio Emporté’ and ‘Eklamoré’ – competed in the National Finals and one of her groups received the National KBB Award. Grace was a member of the NZSO National Youth Orchestra in 2012 as a violinist, and this year was accepted again as Assistant Principal Viola. She was also accepted in the NZSSSO as Assistant Concertmaster this year.

As well as studying Grace enjoys participating in a wide variety of other Rangi Ruru music groups.

Bharatanatyam Group of Indian Dance

The performance is by Anuradha Ambalavanar the teacher and the students of Bharatanatyam Group of Christchurch. The group has been successfully conducting annual programs for the past five years. The group also performs at the Body Festival and various community events. Bharatanatyam is an ancient classical dance form originated in South India and often called the embodiment of music in visual form. This dance also depicts stories about deities from Hindu mythology.

The item we are going to perform is Thodayamangalam. This dance piece praises the supreme Lord Maha Vishnu, whose compassion is as vast as the ocean. He is praised in his various forms, primarily as Sri Rama and Sri Krishna. Amongst the many images portrayed, he is depicted as husband of the virtuous Sita, son of the illustrious King Dasharatha and Queen Kausalya and as a conqueror reborn millennium after millennium, to destroy the demons of unrighteousness.

Devanbu Tabla Group

The Tabla - The Tabla is a traditional Indian percussion instrument. Dating back as early as 500BC the Tabla has become the backbone in many genre's of Indian music. The playing technique involves extensive use of the fingers and palms in various configurations to create a wide variety of different sounds.

There will be 2 presentations for the same.

1 - I will be performing the TABLA (Indian Percussion) with Shyam Hari.

Title of song:

Vathapi Ganapathi - We are presenting a Tabla composition for a traditional worship song.

2 - Western Indian Fusion : This is a presentation integrating the traditional Tabla beats to a western tune.

The Orchestra

Violin 1

Alastair Sands ●
Justine Bradley
Peter Cui #
Marlys Donaldson
Lorraine Horton
Margaret Maw
Ron Newton
Justin Nijdam
Emma Norrish #

Violin 2

Carol Frost ●
Ruth Ambrose
Beth Garvey #
Clive Morriss
Lynette Murdoch
John Newby
Kana Nishino
Alice Sillifant
Candy Swart #
Sarah Brennan #

Viola

Katherine Trought ●
Jennifer Jacobs
Hanna Krause
Mary Lovell
Kaylene Murdoch
Lynn Oliff
Margaret Sands
Nicholas Wogan

● Principal
On leave
+ Guest player

Cello

Erika White ●
Bridget Beck
Naomi Harmer #
Mike Hurrell #
Amy Isbister #
Morag Macpherson
Tracey Morgan
Kerry Murphy
Christy Yau

Double Bass

Tim Wilkinson ●
John Blunt
Robyn Bisset #
Bryan Isbister

Flute

Sarah Helleur ●
Bryony Bedggood
Daphne Russell
Carla Webber

Piccolo

Sarah Helleur
Bryony Bedggood

Oboe

Alison Macklan ●
Catherine Loye
Malcolm McCulloch

Cor Anglais

Alison Macklan

Clarinet

Barbara Peddie ●
Stephen Gregory
Nicole Jenkins
Jennifer Tubb

Bass Clarinet

Jennifer Tubb

Bassoon

Marco Rijnberg ● #
Breanna Abbott +
Anne Godfrey

Horn

Sally Botur ●
Jenny Bartley #
Angeline Dew

Trumpet

John Bartlett
Alannah Jeune
Haley O'Neill #

Trombone

Carol Crowther ●
Stephen Beuzenberg

Bass Trombone

Brian Hodges

Tuba

Matthew Bennett

Timpani

David Scales

Percussion

Vicki Price

Keyboard / Piano

Victoria Panckhurst

Programme - a brief background note.

European composers' interest in the music of the Middle East and the Orient seems to have developed from the Turkish Armies siege of Vienna in 1683. The inhabitants of Vienna were impressed by the music they heard from Turkish bands, with their percussion instruments such as triangle, cymbals and bass drums, and a musical language that included syncopation and unusual melodic lines and intervals. The influence wasn't immediate, and when composers began to use Eastern settings to give an exotic flavour to their work, there was little in the music itself to indicate Baghdad or Bologna.

Nevertheless, a so-called Turkish style began to develop, with Mozart a particularly keen proponent. Indeed, the opera *Die Entführung aus dem Serail* is the first work in Western art music to include the Turkish instruments of triangle, cymbal and bass drum.

Composers continued to draw inspiration from Middle Eastern stories and ideas into the 19th century, but little or no effort was made to use genuine folk melodies. A prominent part for oboe or cor anglais, with a melody using augmented intervals and a syncopated accompaniment seemed to be all that was required to create the exotic, sensual mood expected by Western taste. Saint-Saëns was happy to even use castanets for the *Bacchanale*, which began life as a Turkish march despite the story being thoroughly grounded much further south.

As modern listeners, we should be aware that what we are hearing has only a slight connection to the music of the cultures represented, and that the nature of those cultures may have equally little to do with the moods expressed in this music. That shouldn't stop us from enjoying the rich palette of ideas and colours that we are about to hear.

Overture - *Die Entführung aus dem Serail* W.A.Mozart (1756-1791)

This vivacious overture sets the scene for an opera of pirates, abduction love and intrigue. The opera itself was a huge success for Mozart, though it is reputed to have prompted a comment of "...too many notes..." from Emperor Joseph II.

Symphonie Espagnole **E.Lalo (1823-1892)**
(1st Movt)

Edouard Lalo wrote this work for the Spanish violinist Pablo de Sarasate in 1874. The first movement's ideas alternate between a emphatic dotted rhythm and a more sensuous *malagueña*.

Suite from Ballet Egyptien **A.Luigini (1850-1906)**
Op. 12

Though of Italian heritage, Alexandre Luigini was born and domiciled in France for most of his life. He came from a musical family, and began his professional career in Lyons, before becoming an important figure in Paris. His *Ballet Egyptien* was his most successful work, and this suite comprises four movements.

Persian Dance from **M.Mussorgsky (1839-**
Khovanstchina **1881)**

Modest Mussorgsky's professional life revolved round the military and civil service, but he spent the rest of his time composing and socialising with other composers. The *Dance of the Persian Slave Maidens* occurs in Act 4 of the opera, just before the assassination of Prince Khovansky and received a performance in 1879. The opera itself was still unfinished at the time of Mussorgsky's death.

Orientale from **C.Cui (1835-1918), arr.**
Kaleidoscope **O Cheesman**

Cesar Cui, like Mussorgsky, had a career in the Russian military, and was an expert on military fortifications. In a varied life, he saw action on the frontline of the Russo-Turkish War 1877-78, wrote a very successful children's opera called *Puss In Boots*, and composed numerous chamber works. *Orientale* was originally conceived for violin and piano.

Kashmiri Song **Amy Woodforde-**
 Finden (1860-1919)

Amy Woodforde spent much of her life in India, where her husband was an officer in the Indian Army. She published many songs in her career, with *Kashmiri Song* one of *Four Indian Love Songs*,

published in 1902. It was a smash hit for her and her publishers, with its mix of eroticism and trans-racial relationships an unbeatable combination for the tastes of Edwardian England.

Song of India from Sadko

**N.Rimsky-Korsakov
(1844-1908)**

Yet another Russian military officer, Nikolai Rimsky-Korsakov initially pursued a naval career. The Song of India is one of three (the others are a Viking and a Venetian) sung to Sadko while he is gathering a crew for a sea voyage.

In The Steppes of Central Asia

A.Borodin (1833-1887)

Alexander Borodin was an important Professor of Chemistry, as well as a significant composer. He wrote this work as part of the commemorations marking the 25th anniversary of Tsar Alexander II's reign. While of Armenian heritage, he never went nearer than a thousand miles of the landscape he so convincingly depicts in this tone poem.

Borodin said of this work: "In the silence of the monotonous steppes of Central Asia is heard the unfamiliar sound of a peaceful Russian song. From the distance we hear the approach of horses and camels and the bizarre and melancholy notes of an oriental melody. A caravan approaches, escorted by Russian soldiers, and continues safely on its way through the immense desert. It disappears slowly. The notes of the Russian and Asiatic melodies join in a common harmony, which dies away as the caravan disappears in the distance."

Bacchanale from Samson et Dalila

**C.Saint-Saëns (1835-
1921)**

The Bacchanale begins as the Philistines begin celebrating their victory over the Hebrews in the temple of their god Dagon. As the music rises, the initial decorum is gradually consumed by wild, drunken mayhem.

Programme notes by Mark Hodgkinson

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Orchestra patron

John Emeleus

Conductor

Mark Hodgkinson

Orchestra committee

John Blunt (chairperson), Sarah Helleur (vice chairperson), Kaylene Murdoch (secretary), Garth Jeune (treasurer), Averil Cullen (librarian), Malcolm McCulloch, Tracey Morgan.

Life members

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

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

www.canterburyphilharmonia.org.nz