



Canterbury Philharmonia

2014 concert season

Saturday 29 November 7.30 pm

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Programme

Dvořák Slavonic Rhapsody No. 1

Brian Hodges Tall Pygmies

Prokofiev Piano Concerto No. 1 in D flat
Soloist: Bradley Wood

INTERVAL

Maria Grenfell River Mountain Sky

Sibelius Karelia suite

Supper

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.

Bradley Wood - Piano

Bradley Wood from Christchurch is twenty-one years old and is currently a third year student at the University of Auckland studying towards a Bachelor of Music degree majoring in performance piano with Rae de Lisle.

His early piano studies were with Bronwyn Bijl then he later had the opportunity to study under Maurice Till and Rosemary Miller-Stott. In 2010 he gained his ATCL and LTCL Diplomas with Distinction.

He has performed concerti with the Christchurch Youth, Nelson Symphony, the Auckland Philharmonia Orchestra. In 2013 he was awarded Auckland University's Janetta McStay Prize for the most deserving pianist. He is the Auckland Philharmonia's Piano Scholar for 2014.

Earlier this year he was one of only 16 pianists worldwide to be selected to perform in the semi-finals of the Kerikeri International Piano Competition.

† Emeritus Professor John Ritchie

We were very saddened to hear of the passing of John Ritchie in September. John is fondly remembered for his long association with the Philharmonia, and, as it was known as prior to 1990, the Christchurch Orchestral Society. John was our Patron during 1986-2011, and prior to that President for 1978-1985, and Vice President for several years up to 1977. He was a regular attendee at our concerts until his back problem made sitting for the duration perhaps more painful than listening to some of our amateur performances. Despite that, his encouragement was always cheerfully given and received with appreciation. We had the pleasure of performing some of John's works on several occasions, notably Papanui Road Overture, Turkey in the Straw, and The Snow Goose.

All of us will remember his unfailing cheerfulness and welcoming smile, and for his huge contributions to musical life in Christchurch and beyond. There is no doubt that we will continue to remember him with affection and gratitude each time we hear his compositions, particularly the Clarinet Concerto, played from the RNZ Concert Programme.

The Orchestra

Violin 1

Alastair Sands ●
Justine Bradley
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
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 ●
Robyn Bisset
John Blunt
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 ●
Anne Godfrey

Horn

Sally Botur ●
Jenny Bartley
Angeline Dew

Trumpet

John Bartlett
Haley O'Neill #
Ramses Shin Hunt +

Trombone

Carol Crowther ●
Stephen Beuzenberg

Bass Trombone

Brian Hodges #
Tony Garing +

Tuba

Matthew Bennett

Timpani

David Scales

Percussion

Vicki Price #

Keyboard / Piano

Victoria Panckhurst

Programme

Slavonic Rhapsody No.1 in D major, Op.45

Antonin DVORAK

Around the same time he was composing the first set of Slavonic Dances, Dvorak was also writing a group of three Slavonic Rhapsodies. The influence of previous work with Smetana is readily apparent. In the first of the group, Dvorak captures the colours and rhythms we associate with the landscape and culture of Bohemia, be they the languid lines of the wind in the opening section or the unmistakable lilt of the march and dance ideas that follow.

Tall Pygmies

Brian HODGES

Brian Hodges is a former trombonist and arranger with the New Zealand Army Band. Of this work he says ... *The basic 'mood' of the piece is about: 'little people' who gradually grow, play, dance and enjoy life to stand tall and proud...*

The work unfolds in a single movement, making rich use of a variety of orchestral colours to convey the composer's ideas. It grows from a shy initial presence, through a number of characterful themes to a substantial and majestic passage, before a gentle resolution

Piano Concerto No.1 in D-flat major, Op.10

Sergei PROKOFIEV

Prokofiev was only 21 when he premiered his first piano concerto in 1912. He performed it again in 1914 as part of his graduation from the St Petersburg Conservatory. The success of the work and the performance were recognised by the awarding of the Anton Rubinstein Prize to Prokofiev, together with a grand piano.

The work is in three movements, performed without breaks. The opening theme recurs during the work, lending it a clear structural integrity, and the middle section is notable for its romantic-style emotion and taste. Also of interest are tonal colours, harmonies and rhythmic articulations that Prokofiev was to use to great effect in later works, notably the ballet *'Romeo and Juliet'*.

River Mountain Sky

Maria GRENFELL

The following appears in the published score:

Commissioned by the Tasmanian Symphony Orchestra to mark Tasmania's Bicentenary, 'River Mountain Sky' suggests an impression of the beautiful island that has been my home since 1998. It celebrates a landscape of rivers and mountains, painted by orange and pink skies at dawn and dusk; a landscape crowned by dramatic cloud formations that give way to quiet nights when stars sparkle across a clear clean southern sky. 'River Mountain Sky' portrays mist over the estuary, sunshine dancing off a bright blue river and cascades of rushing water, yielding to darkness and the peace of evening.

Commissioned by Symphony Australia for the Tasmanian Symphony Orchestra with financial assistance from the Australian Government through the Australian Council, its arts funding and advisory body

Suite from *Karelia*, Op. 11

Jean SIBELIUS

Intermezzo, Ballade, Alla Marcia

The three movements of the Karelia Suite come from a series of seven pieces, composed for a pageant that was mounted in Helsinki in November 1893. Within a few weeks of their premiere, Sibelius began conducting some of the movements in concerts. After some years had passed, the conductor Robert Kajanus, a friend of Sibelius, assembled this suite, conducting its first performance in 1899.

The movements are from the third, fourth, and fifth scenes of the pageant. The first depicts a procession of woodsmen, the second was originally a song, and the concluding movement is a celebratory march for a military victory over the Russians in the sixteenth century.

Programme notes by Mark Hodgkinson

Acknowledgments

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Gerald Oliver and Ian Thorpe for running sectional rehearsals.

Thank-you also to the Christchurch Symphony Orchestra for the assistance with rehearsal facilities.



Orchestra patron

John Emeleus

Conductor

Mark Hodgkinson

Leader

Alastair Sands

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, Nelson Roberts, Alan Roscoe, Margaret Sands, Brian Smith.

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

www.canterburyphilharmonia.org.nz