



Canterbury Philharmonia

2015 concert season

Sunday 17 May 2.30 pm

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Nelahozeves Castle - since 1623 it has been owned by the Lobkowitz family. Antonín Dvořák was born in Nelahozeves.

Programme

A. Ritchie - A Shakespeare Overture

L. Spohr - March from 'Notturmo for Winds'

A. Vivaldi - "Spring" from 'The Four Seasons',
Soloist Grace McKenzie

INTERVAL

F. Poulenc - Sonata for horn, trumpet and
trombone

Guest Brass Trio: Coup de Maître

A. Dvořák - Symphony No.6 in D major

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 McKenzie - Violin

Grace McKenzie is a year 11, scholarship student at Rangi Ruru Girls School. She started playing the violin at the age of 3 under the Suzuki method and began the piano a year later at the age of 4. She currently learns from Stephen Larsen and has done so since 2007.

Grace has also been a full time member of the Pettman National Junior Academy of music for 6 years. In August last year, Grace was given the opportunity to attend the Konzertbeitswochen Summer School in Goslar, Germany, under the tutelage of Professor Elisabeth Kufferath. She also attends the Akaroa Summer Music Festival at the beginning of each year, giving her plentiful opportunities to perform as a soloist, chamber, and orchestral musician.

In both 2014 and 2015, Grace received 3rd prize in the Gilbert Glaussius Competition for the most promising musician in the lunchtime concerts occurring throughout this festival. In 2014, Grace was accepted to take part in the Adams Chamber Music Festival, performing, in February this year in a Viola Quintet playing Mozart's Viola Quintet number 1 in C major. Grace has also been a part of the NZSSSO for 2 consecutive years, recently performing as a part of this orchestra in the role of Deputy Concertmaster.

In regards to orchestral playing, Grace has recently been successful in her audition for the National Youth Orchestra. She plays the piano at a similar level and recently gained her ATCL which was sat in December last year. Grace is heavily involved in the music scene within her school. She takes part in an orchestra, choir and percussion ensemble.

Coup de Maître – Brass Trio

Horn - Geeny Moon. Geeny has recently been appointed principal horn of the NZSO National Youth Orchestra, where she has been a member for 3 years. Previously she was principal horn of the NZSSSO for 4 years.. Geeny was a member of Eklamore, a trio which won the KBB National award at last year's NZCT Chamber Music National Final. She frequently plays with the CSO and the Dunedin Sinfonia.

Trumpet - Gus Ellerm. Gus was awarded the Most Outstanding Trumpet player at the NZSM Jazz Festival in 2013. He holds the ATCL diploma in trumpet and in 2014 attended a summer music school in the USA. Gus holds a music scholarship at St Andrew's College, and will be soloist with the Canterbury Philharmonia in their August concert, performing the Arutunian Concerto.

Trombone - Ben Rainey. Ben is a 17 year old music scholarship student at St Andrew's College. While he likes to think he is capable at other activities he is most known for his trombonic abilities. Under the watchful eye of CSO principal trombonist Karl Margevka he has flourished in recent years, winning awards at the Southern Jam Jazz Festival and holding the principal trombone position in the NZSSSO.

Programme

A Shakespeare Overture

Anthony Ritchie

The composer writes:

The starting point for the piece is a 6-note theme – C-D-G-A-E-F – attributed to the playwright William Shakespeare in a biography of his life by Anthony Burgess, simply called Shakespeare. The theme was allegedly written by Shakespeare for inclusion in his play Love's Labour's Lost. Burgess points out that this 6-note theme can be transposed at the tritone to produce a 12-note row. The theme appears as the second main idea in the fast section, and given a cheeky character on the oboe. Preceding this is a vigorous theme on strings that undergoes plenty of development during the course of the piece. The overture begins with a slow introduction, brooding in character and featuring short cadenza-like solos for woodwinds. As the 'allegro' develops it assumes a mercurial character, with many sudden changes of colour, dynamics and rhythm. The climax of the overture features a blazing idea for three trumpets over stalking string lines.

March from Notturmo, op.34

Louis Spohr

Composed in 1815, this March follows in the tradition of Mozart and Beethoven, and reflects the ongoing western fascination with the Ottoman Empire. A jaunty martial theme is contrasted with a more flowing idea that provides some challenges for the players' dexterity.

Concerto in E major, Op8 No.1 – Spring

Antonio Vivaldi

‘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.

The work begins with trilling violins imitating 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. The final movement, entitled *Danza Pastorale*, joyfully celebrates the arrival of Spring.

Symphony No.6 in D major, op.60

Antonín Dvořák

Dvořák had already had success as a composer when he met Brahms in 1878. Almost immediately, Brahms recommended the Czech composer to Simrock, his publisher. Simrock commissioned the first set of Slavonic Dances, which quickly became a commercial success, and Dvořák’s international reputation was assured.

Confirmation of this new status was quick to come, as the prominent conductor Hans Richter quickly requested a new symphony. Dvořák composed the work in 1880, but then had to wait as internal politics in the Vienna Philharmonic blocked the premiere. The first performance eventually took place in Prague in 1881 without Richter or the Vienna Philharmonic. Richter went on to give several performances of the work throughout Europe.

The work is in four movements and displays an elegance and sophistication in three of them that would have met with approval in Vienna. They may not have been so cosseted by the third movement, a vigorous Czech furiant, which had to be encored at the Prague premiere.

Much is made of the similarity of the opening of the fourth movement to the same movement in Brahms' second symphony. It seems likely that this was intentional, a tribute from Dvořák to the man who had had such a major impact on his career. However, as the movement unfolds, it's clear that Dvořák is his own man. The energy and colours of the writing are clearly not from the German composer's world.

Programme notes by Mark Hodgkinson



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The Orchestra

Violin 1

Alastair Sands ●
Justine Bradley
David Bui
Marlys Donaldson
Lorraine Horton
Jan Kadera
Margaret Maw
Emma Norrish #

Violin 2

Carol Frost ●
Ruth Ambrose
Beth Garvey
Alison Griffith-Collins
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 #

Cello

Erika White ●
Bridget Beck
Katharina Cairns
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

Bryony Bedggood

Oboe

Alison Macklan ●
Catherine Loye
Malcolm McCulloch

Clarinet

Barbara Peddie ●
Stephen Gregory #
Nicole Crone
Jennifer Tubb

Bassoon

Marco Rijnberg ●
Anne Godfrey
Reina Dornan

Horn

Sally Botur ●
Jenny Bartley
Angeline Dew

Trumpet

John Bartlett
David Petch+

Trombone

Carol Crowther ●
Margaret Winter

Bass Trombone

Brian Hodges

Tuba

Matthew Bennett

Timpani

David Scales

Keyboard / Piano

Victoria Panckhurst

● Principal
On leave
+ Guest player

Orchestra patron

John Emeleus

Conductor

Mark Hodgkinson

Leader

Alastair Sands

Orchestra committee

John Blunt (chairperson), Malcolm McCulloch (vice chairperson), Bridget Beck (secretary), Garth Jeune (treasurer), Averil Cullen (librarian), Tracey Morgan, Brian Hodges

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

Acknowledgments

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