



Canterbury Philharmonia  
*At the Piano*  
*Sunday 21st August 2:30pm*

*2016 Concert season*

*Programme*



**David Bui**

# Programme

**John RITCHIE**

Papanui Road Overture

**Felix MENDELSSOHN** Violin Concerto in E minor

**solo violin David Bui**

## INTERVAL

Guest Group: Christchurch Harp Ensemble  
**directed by Helen Webby**

1. Frailach, Traditional Klezmer arr. Webby
2. Fairies Hornpipe & Kid On The Mountain, Trad. Ireland  
arr. Webby
3. Love Theme from 'Romeo & Juliet', by Nino Rota, arr.  
Webby

**Pyotr TCHAIKOVSKY** Symphony No. 2  
"The Little Russian"

## **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 more than 25 years.

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

## **David Bui - Violin**

David started playing the violin from 4 years old and also commenced piano lessons at age 7, gaining his LTCL qualifications in both disciplines at 16. He won numerous local awards during his school years including the Christchurch Young Musician of the Year, Most Promising Performer under 18 at the Christchurch Society Competitions and was a National Finalist at the Secondary Schools Chamber Music Competition.

After taking a hiatus from music for 10 years to pursue a career in pharmacy, David re-entered the local music scene last year. He is a member of the Canterbury Philharmonia, has dabbled in some chamber music and has performed as soloist, most recently playing `The Lark Ascending` by Vaughan Williams with the Doctors Orchestra in 2015. David relishes the opportunity to share his music with others.

Currently, David is Pharmacy Manager at Unichem Tower Junction Pharmacy and enjoys fitness, travelling and socialising with family and friends in his off-time.

Editor: This is not David's first performance with the Orchestra. He played in the final concert of the 1999 season. Back then he performed the Violin Concerto No 5 in A minor by Vieuxtemps. Credit goes to our orchestral player Clive Morriss for supplying this from his archive. Thanks Clive.

## **Harp Ensemble Christchurch**

Christchurch Harp Ensemble are: Abi-Rose Withers, Iona Taylor, David Glennie, Leane Gurney & Rosa Klein, directed by Helen Webby.

Since 2010 the members of the Christchurch Harp Orchestra play harps of all sizes and all kinds of music. Look out for their Annual St Andrews Day Charity concert on Wednesday 30 November, 7pm, Hohepa Canterbury, 23 Barrington St. All proceeds donated to the Canterbury Charity Hospital.

## Programme

### **Papanui Road Overture**

**John Ritchie (1921-2014)**

John Ritchie composed this overture in 1987 to mark the 25<sup>th</sup> anniversary of the Christchurch Symphony Orchestra. It was he in fact who began the orchestra in 1962 and conducted it for the first five years. The composer has written: 'Having lived near Papanui Road for most of my life—having cycled, driven and walked on it, having shopped, eaten and prayed in or on it, I feel at home there. As young people say, it has 'vibes' for me. It certainly has memories.'

This concert overture tries to hint at the bustle, the vitality and the peace of Papanui Road; an impression rather than a picture. But if you, the listener, happen to notice a tram or a bus, a hymn from St Mary's, or bagpipes from St Andrew's College, you won't be mistaken. For all its pictorialism, this concert overture is a serious, even a solemn and nostalgic work. Its aim is to evoke memories and the atmosphere of an important, busy thoroughfare in the composer's home town.'

John's son, Anthony, adds: "Dad composed this when I was at Varsity in Christchurch. Some years earlier we had moved to a new house next to Papanui Road so I remember Dad wanting to write a piece that summed up experiences of that street – going back over a long past. There is a motif that represents our old cat, Shosti, sneaking through to the butcher's on Papanui Road (no longer there, of course!). There is also a sad passage that is a short memorial to Reverend Botting, an old friend of Dad's, who was killed on his bike, on Papanui Rd – I remember when that happened. The piece is quite personal and yet is likeable just as music."

### **Violin Concerto in E minor, op.64**

**Felix Mendelssohn  
(1809-1847)**

During 1825, Mendelssohn made friends with Ferdinand David, an up and coming violinist and composer. This was to become an important relationship for both of them. When Mendelssohn became the music director of the Gewandhaus Orchestra in Leipzig, it was David that he turned to for a concert master, and when he founded the Leipzig Conservatorium, David became a founding professor, and subsequently succeeded Mendelssohn as its director at the latter's death.

The Violin Concerto in E minor was completed in 1844, but the ideas for it were already beginning to gel as early as 1838. Mendelssohn broke a number of rules in the course of its composition, beginning in the first few seconds as the orchestra barely has time to establish a slightly melancholic mood before the violin introduces the first melody itself.

Later, the cadenza is reached at the climax of the development section, rather than at the conclusion of the movement. This enhances the musical structure, as the soloist builds on the energy prior to the cadenza and then leads the musical discourse back to the opening theme as the orchestra re-joins for the recapitulation. A spirited coda brings the movement to its conclusion but Mendelssohn leads immediately without break into a delicate, intimate andante. At the end of this section, Mendelssohn again carries on with barely a pause, using a short bridging passage to connect to the lively allegro final section or movement.

Sadly, this fine composition was to be Mendelssohn's last orchestral work. It has become a rite of passage for violinists and despite hundreds of performances, it continues to attract audiences with its mix of charm, musical expressiveness and virtuosity.

## **Symphony No.2 in C minor, op.17**

**Pyotr Tchaikovsky  
(1840-1893)**

1. Andante sostenuto. Allegro vivo
2. Andantino marziale, quasi moderato
3. Scherzo. Allegro molto vivace
4. Finale. Moderato assai

Tchaikovsky composed most of this symphony in 1872 while on holiday at his brother-in-law's family estate in the Ukraine. This place was a favourite retreat for the composer, so it comes as little surprise that he used folk songs from the surrounding area as source material for his composition. As a consequence, the symphony quickly became known as the Little Russian following its first performance in 1873, as Little Russia was the nickname of the Ukraine at this time.

Despite its immediate popularity with audiences, Tchaikovsky was unhappy with his work and subsequently rewrote a considerable amount of the work. The revised version received its premiere in 1881, again to much public acclaim.

The first movement begins with a solo horn solemnly presenting the tune *Down By The Mother Volga*. A substantial and lively movement

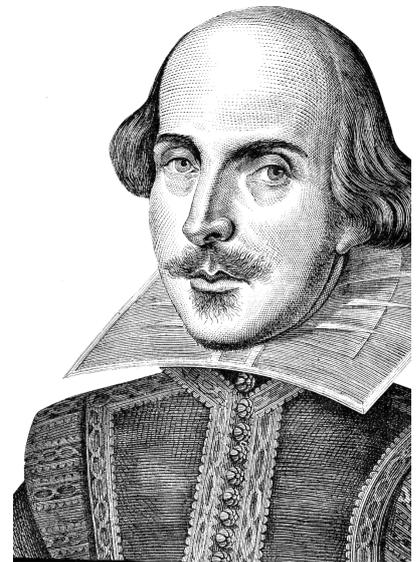
develops from this melody and other material, before a coda based on the folksong brings the movement to a close. For the second movement, Tchaikovsky recycled a wedding march from an early opera, *Undine*, pairing it with the folksong *Spin, Oh My Spinner*. The movement uses changes in instrumentation to provide subtle shifts in mood and texture. The third movement is not based on an actual folksong, but Tchaikovsky's use of rhythmical motifs and phrase lengths of 6 bars gives it an exciting folk character nonetheless. The finale, after a rousing introduction, returns to a folk tune, *The Crane*, as the source for a theme and variations style structure, leading to a triumphant conclusion.

*Programme notes by Mark Hodgkinson*

**Next Concert – Sunday 20  
November at 2.30pm**

**Join us at “The Piano” in Armagh  
Street, Central Christchurch.**

**The programme has a  
Shakespearean theme with works  
by Debussy, Purcell, Dvorak, Lilburn,  
Tchaikovsky and others. Our  
featured soloist will be soprano Frances Campbell.**



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# The Orchestra

## Violin 1

Alastair Sands ●  
Justine Bradley  
David Bui  
Marlys Donaldson  
Alison Griffith-Collins  
Lorraine Horton #  
Margaret Maw  
Emma Norrish

## Violin 2

Carol Frost ●  
Ruth Ambrose  
Sarah Brennan  
Beth Garvey  
Clive Morriss  
Lynette Murdoch  
Alice Sillifant

## Viola

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

## Cello

Erika White ●  
Bridget Beck  
Alan Bower  
Katharina Cairns  
Naomi Harmer #  
Mike Hurrell  
Morag Macpherson  
Tracey Morgan #  
Kerry Murphy  
Christy Yau #

## Double Bass

Tim Wilkinson ●  
Robyn Bisset #  
John Blunt  
Bryan Isbister #  
Fion Law #

## Flute

Sarah Helleur ●  
Bryony Bedggood  
Natasha Chernousova  
Emily McCulloch #

## Piccolo

Bryony Bedggood

## Oboe

Alison Macklan ●  
Catherine Loye  
Malcolm McCulloch

## Clarinet

Barbara Peddie ●  
Nicole Crone  
Stephen Gregory  
Jennifer Tubb

## Bassoon

Marco Rijnberg ●  
Reina Dornan #  
Anne Godfrey

## Horn

Sally Botur ●  
Jenny Bartley  
Angeline Dew

## Trumpet

Alannah Jeune  
John Bartlett +

## Trombone

Carol Crowther ●  
Margaret Winter

## Bass Trombone

Brian Hodges

## Tuba

Matthew Bennett

## Timpani

David Scales

## Keyboard/Percussion

Victoria Panckhurst

● Principal  
# On leave  
+ Guest player

## **Orchestra patron**

John Emeleus

## **Conductor**

Mark Hodgkinson

## **Leader**

Alastair Sands

## **Orchestra committee**

Malcolm McCulloch (chairperson), John Blunt (vice chairperson), Bridget Beck (secretary), Garth Jeune (treasurer), Sally Botur (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](http://www.canterburyphilharmonia.org.nz)**

Like us on Facebook under “Canterbury Philharmonia”



<https://www.facebook.com/CPhilharmonia/>

# Acknowledgments

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## Thank you to our advertisers:

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**[secretary@canterburyphilharmonia.org.nz](mailto:secretary@canterburyphilharmonia.org.nz) for further details.**



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