



Canterbury Philharmonia



Birds

Charles Luney Auditorium
St Margarets College
Sunday 12th August at 2:00
2018 concert season



www.canterburyphilharmonia.org.nz

Cover artwork – credit Liam Helleur

Programme

Rossini	Overture: The Thieving Magpie
Tchaikovsky	Dance of the Cygnets from Swan Lake
Saint-Saens	The Swan from Carnival of the Animals
Brian Hodges	A Fantail in Paradise
Rameau	The Hen Clarinet Quartet
Beethoven	Symphony No.6 – 2nd movement
	INTERVAL
Guest Choir	Avonside Girls High School
Jenny McLeod	The Emperor and the Nightingale
Delius	On Hearing the First Cuckoo in Spring
John Ritchie	Turkey in The Straw

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 now been with orchestra for 30 years.

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

Neville Forsythe – Narrator

Our narrator in the Emperor and the Nightingale by Jenny McLeod is Neville Forsythe, a very experienced Cantabrian musician who has been a professional bassoonist with the CSO and continues with conducting and teaching through the Christchurch School of Music amongst other musical endeavours. Neville is well-known by pupils, orchestra members and others alike for his ability to share stories and the Philharmonia is very pleased to welcome Neville today. Please enjoy his performance.

Bella Voce

Bella Voce are an SSA choir from Avonside Girls High School and consist of 19 auditioned members from year 9 to Year 13. We rehearse once a week and perform mostly at school events but have also in the past performed at community events and concerts outside the school.

The choir have been awarded outstanding recital awards for their performances in the Big Sing and performed in Sydney two years ago in the World Music festival, where they were lucky enough to perform in the Sydney Opera house.

Our accompanist is Jane Doig.

Guest Group – Clarinet Quartet

The group is formed from friends who enjoy playing chamber music together. The members are Guy and Emma de Lacey, Ruth Helms and Sally Botur.

Brian Hodges – Notes from the Composer

Often when fishing along the Waiamakariri delightful little Fantails pop by and say hello with their cheeky chirping and acrobatic flirting.

This is always welcomed and one of the beauties of nature In Aotearoa.

This triggered the inspiration to write something for the orchestra depicting the nature of this bird and its antics.

The woodwind are featured in this orchestration especially the piccolo and flutes. Their notes portray the aerial gymnastics these birds are known for as well as the sounds they produce. The woodwind section carries the majority of the theme.

In the middle section you can imagine the native Kiwi popping out for a little walk around, poking his nose about here and there before scurrying off back to his burrow.

Some playful little cadenzas for the oboe, flute and piccolo feature in the middle section just for fun as well as a “hidden cuckoo call” in the clarinet just because.

The polka like theme returns after the middle section to take this piece out to the ending.

Programme

**Overture to 'La Gazza Ladra'
(The Thieving Magpie')**

**Gioachino Rossini (1792-
1868)**

Rossini's opera tells the story of a magpie that steals shiny things, including valuables. An innocent maid is thought to be the culprit until the true thief is revealed. The snare drum roll that starts the overture is an effective way of signalling the start of a performance.

Danses des Cygnes

**Pyotr Tchaikovsky
(1840-1893)**

Taken from the music for the ballet 'Swan Lake', the Cygnets Dance depicts cygnets huddling together before trying an unsuccessful launch from the water's surface. You can hear the splash as they fall back into the lake.

**The Swan from 'Carnival of the
Animals'**

**Camille Saint-Saëns
(1835-1921)**

In this elegant solo for the cello, Saint-Saëns captures the character of this most stately and imperious waterfowl, gliding gently across the water.

**A Fantail in Paradise (Nga
Piwakawaka o Aotearoa)**

Brian Hodges

Please read Brian's own notes above.

**Guest Ensemble – La Poule
Clarinet Quartet**

**Jean-Philippe Rameau
(1683-1764)**

La Poule (The Hen)

In one of the earliest pieces of music to depict the farmyard hen, Rameau cleverly recreates in sound the activities of the bird as it scratches about for food, clucking all the while.

**Symphony No.6, 'Pastorale',
movement 2**

**Ludwig v. Beethoven
(1769-1827)**

Beethoven's sixth symphony was inspired by the composer's habit of walking in the countryside, a habit which began when he was still a boy in Bonn. Beethoven saw his music in this work as expressing feelings associated with a scene rather than a description of it. Nonetheless, the birdcalls which help bring this movement to a close could not be more direct in their depiction. In turn, we hear a nightingale (flute), quail (oboe) and cuckoo (clarinet).

INTERVAL

**Avonside Girls' High School Choir
Director Rachel Wilford
Accompanist Jane Doig**

**Benedicamus Domino
Miller**

Christi Carly

Weep no more

David Childs

**Ain't gonna let nobody turn me around
Dilworth**

Rollo

**Aya Ngena
folk song, arr Ruth Morris Gray**

trad. Zulu

**The Emperor and the Nightingale,
for narrator and orchestra**

**Jenny McLeod
(1941-)**

This musical retelling of the story by Hans Christian Anderson was commissioned by the Wellington regional orchestra in 1985. McLeod's musical treatment sets the work in an Asian kingdom and her clever adaptation of the story provides touches of humour while delivering a gentle reminder of the value of nature.

On Hearing the First Cuckoo in Spring

**Frederik Delius
(1862-1934)**

Much of Delius's music took some time to be appreciated by concert-goers. Not so this work. A gently lilting Norwegian folksong is scored to give the impression of a rural scene where a cuckoo quietly but distinctly announces its return from a winter's holiday.

Turkey in the Straw

**John Ritchie
(1921-2014)**

This American folksong dates from the early 1800's and remains one of the most recognisable and widely used American tunes to this day. In this version, John Ritchie's undoubted orchestration skills bring it fully to life.

Programme notes by Mark Hodgkinson

Please support our fundraising effort to complete payment for our new glockenspiel. You will hear this wonderful instrument in today's performance.

We are running a raffle at today's concert. The winner will be drawn before the concert ends and the winner will need to collect the prize today.

The raffle has kindly been supported by Terra Viva Home and Garden.

Do visit their wonderful facilities including café and garden centre on the corner of Wairakei Rd and Roydvale Ave or visit their website <http://www.terraviva.co.nz>



Home & Garden

The Orchestra

Violin 1

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

Violin 2

Carol Frost ●
Ruth Dove
Beth Garvey
Clive Morriss
Lynette Murdoch
Olivia Murray
Alice Sillifant
Jennifer Tod

Viola

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

Cello

Mike Hurrell ●
Bridget Beck
Katharina Cairns
Amy Isbister
Morag Macpherson
Tracey Morgan
Kerry Murphy #
David Plew
Erika White #
Christy Yau #

Double Bass

Tim Wilkinson ●
Robyn Bisset
John Blunt #
Bryan Isbister

Flute

Sarah Helleur ●
Bryony Bedggood
Natasha Chernousova

Piccolo

Bryony Bedggood ●
Sarah Helleur

Oboe

Alison Macklan ●
Malcolm McCulloch
Ian Thorpe

Clarinet

Barbara Peddie ● #
Stephen Gregory
Jennifer Tubb

Bassoon

Marco Rijnberg ●
Reina Dornan
Anne Godfrey #

Horn

Sally Botur ●
Jenny Bartley
Elizabeth Christensen #
Angeline Dew #
Christian Martin

Trumpet

Lucy Page-Dalton
Mark Smith

Trombone

Carol Crowther ●
Rod Cross

Bass Trombone

Brian Hodges

Tuba

Matthew Bennett

Timpani

David Scales

Percussion

Jonathon Tressler
Joel Longworth +
Craig Given +

Keyboard

Victoria Panckhurst +
Matt Oswin +

- Principal
- * Acting Principal
- # On leave
- + Guest player

Orchestra patron

John Emeleus

Conductor

Mark Hodgkinson

Leader

Alastair Sands

Orchestra committee

Malcolm McCulloch (chairperson), Sarah Helleur (vice chairperson), Lucy Page-Dalton (secretary), Bridget Beck (treasurer), Sally Botur (librarian), Robyn Bisset, Alastair Sands

Life members

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

Acknowledgments

Thank you to:

The National Library of New Zealand for music hire.

Sounz for supplying “The Emperor and the Nightingale”



Centre for New Zealand Music **Toi te Arapūoru**

St Margaret’s College for the hire of their wonderful concert auditorium and for their assistance.

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

For more information about the orchestra look at our website:

www.canterburyphilharmonia.org.nz

and like us on Facebook  under “Canterbury Philharmonia”

Xylophone

We would like to acknowledge the assistance of the Lion Foundation for a grant towards our new xylophone (heard publicly for the first time at our concert last November) and to Roger Cleave from KBB Music for his assistance in the acquisition of a suitable model for the orchestra.

The orchestra would appreciate the support of our friends. To donate towards the remaining cost of the xylophone, please drop an email to our secretary at:

secretary@canterburyphilharmonia.org.nz

OR

To make a Tax Deductible donation to our Xylophone Fund please fill in this form and give it to the person at the door on your way out.

Internet payments/cheques to Canterbury Philharmonia Inc A/C 03 0802 0095865 00 Please put Xylophone as the Code and your name as a reference.

Name:

Address for Receipt (Tax Deductible)



THE LION FOUNDATION

The Canterbury Philharmonia is very grateful to the Rata Foundation for a recent grant towards the acquisition of a xylophone for the orchestra. Please support us in our fundraising for the remaining cost.



Rātā
Foundation

The Canterbury Philharmonia is very grateful to the Rata Foundation for a recent grant which will allow the Orchestra to continue its community programme here at The Piano.

Christchurch City



The Canterbury Philharmonia is also very grateful to the Creative New Zealand creative communities scheme for a grant for today's public concert at The Piano.

If you would like to assist the orchestra in any way via financial support, advertising, sponsorship or donations, please email our secretary:

secretary@canterburyphilharmonia.org.nz for further details.