



Canterbury Philharmonia

# Russia

In the Phillip Carter Auditorium  
At the Piano



## Programme

Sunday 13th May at 2:30  
2018 concert season

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**Marijke Cooper**

**Cover artwork – credit Liam Helleur**

# Programme

**Rimsky-Korsakov** **Procession of the Nobles  
from Mlada**

**Franz Hoffmeister** **Viola Concerto in D major**  
Marijke Cooper - Viola

**Vaclav Nelhybel** **Brass Trio**  
The Hornets

**INTERVAL**

**Tchaikovsky** **Symphony No 5 in E minor**

## **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.

## **Marijke Cooper – Viola**

Since beginning viola in 2013, Marijke Cooper has been a member of several notable orchestras, including the Burnside High School Orchestra, NZSSSO, the NZSO National Youth Orchestra, the Christchurch Symphony Orchestra, and principal violist of the Christchurch Youth Orchestra. She was also a member of the Burnside High School Specialist Music Programme and the Pettman National Junior Academy.

Despite opting to work towards a Bachelor of Nursing, Marijke still loves to engage herself in any and every musical opportunity she comes across. This year, she has accepted an internship with the Christchurch Symphony Orchestra and is the recipient of the Canterbury Philharmonia Scholarship.

Marijke would like to thank all members of the Canterbury Philharmonia for giving her the opportunity to play the Hoffmeister Viola Concerto.

## **Guest Group – The Hornets Brass Trio**

The group is formed from students at St Andrew's College Music Department. They will perform Excerpts from Trio for Brass by Vaclav Nelhybel.

The group members are Luca Vinnell (trumpet), Mackey Johnstone (horn), and Serge Beaton (trombone).

## Programme

### **Procession of the Nobles from Mlada**

**Nikolai RIMSKY-  
KORSAKOV (1844-1908)**

Arr. M Issac

Rimsky-Korsakov was one of 'The Five', or 'The Mighty Handful', a group of self-trained Russian composers who decide to develop a specifically Russian approach to composition in the latter decades of the nineteenth century. This involved developing a style derived from the folk music traditions and oriental cultural influences of Russia rather than modification of Western European musical forms. In particular, Rimsky-Korsakov was responsible for an exceptional development of tonal colours with innovative orchestration.

*Mlada* is an opera-ballet, composed in 1889. The plot is more than a little complicated and the work itself is unusual in that the lead role is danced rather than sung. The *Procession of the Nobles* opens Act 2 with a fanfare, followed by a majestic, almost march-like theme, despite a triple rather than duple pulse.

### **Viola Concerto in D major**

**Franz Anton  
HOFFMEISTER  
(1754-1812)**

Hoffmeister trained to be a lawyer in Vienna but became caught up in the Austrian capital's musical life and became one of its most favourite and successful composers. It's fair to say though that his most important contribution to posterity was in music publishing. His first efforts in this field saw many works by Mozart, Haydn and indeed Beethoven appear in print, while his second company grew into the renowned C.F.Peters publishing house.

Hofmeister's occupation as a composer was unusual in that he was fully professional, as opposed to having a performing component to his career at a time when most musicians such as Mozart and Beethoven were reliant on their concert-giving and teaching incomes for their livelihoods. Hoffmeister was a prolific author of more than twenty concertos, including two for viola.

Given his publishing connections, it's surprising that neither of these appeared in print during his lifetime, suggesting their commissioner was

intent on retaining sole performing rights to them. The Concerto in D reflects the Viennese taste of the late 18<sup>th</sup> century, with the three movements maintaining a constant elegance while moving from an imposing opening through wistfulness to a cheerful finale.

## **Symphony No.5 in e minor, Op.64**

**Pyotr Ilyich  
TCHAIKOVSKY  
(1840-1893)**

Much has been written about Tchaikovsky's life and works. Surprisingly, academic debate still continues over his importance to classical music, while the concert and ballet-going public cast their votes with their ongoing attendances at hundreds of performances of his work every year. One hundred and twenty-five years after his death, it seems reasonable to suggest that his popularity might have suffered by now if the quality of his work was wanting.

Tchaikovsky made important contributions to the development of symphonic music. In Symphony No.5, his use of a fragment of a Polish love song turns it into a motto for Fate throughout the entire work, that he ingeniously adapts to the changing emotional mood of the work, as it progresses from its initially foreboding presentation by the clarinet over lower strings to an eventual suggestion of triumph in the latter stages of the finale.

Tchaikovsky's development of symphonic form is also significant in this work, as he reintroduces the waltz as capable of advancing the musical argument before going on to completely dispense with the idea of a scherzo in the sixth symphony as he turns the waltz into a hypnotically compelling 5/4 rhythm. A further feature of Tchaikovsky's inspired thinking is the use of the march form in the last movement. Tchaikovsky used march characteristics more than once in his symphonic output, paving the way for Shostakovich's unhinged march madneses in major works written just a few decades later.

The Fifth Symphony also provides ample examples of Tchaikovsky's unique skills of orchestration. Colours change constantly as the emotional heat waxes and wanes. Some writers on music criticise this aspect of Tchaikovsky's music but his ability to convey aspects of the human condition in music of structural and harmonic completeness is unique.


Tchaikovsky composed this symphony during the summer of 1888, conducting the first performance in November that year, and conducting further performances in Europe during 1889.

*Programme notes by Mark Hodgkinson*

### 30<sup>th</sup> Anniversary Comment

In May 1988, I conducted my first concert with the then Christchurch Orchestral Society. The orchestra's regular conductor at that time was John Emeleus, who is now our Patron. This afternoon's concert marks the 30<sup>th</sup> anniversary of that occasion.

In a period when he needed to free up some time in a busy schedule, John very kindly entrusted his orchestra to a musician better known as a trumpeter than a conductor. The resulting relationship has been a fulfilling part of my musical career, as we have presented concerts together while exploring a wide range of music and bringing some pleasure to our audiences. The first work on today's programme was also the first item in that concert 30 years ago.



1988  
First Subscription Concert  
TUESDAY, 3rd MAY  
at 8.00 pm  
in  
THE AUDITORIUM  
CHRISTCHURCH TEACHERS COLLEGE  
(Dovedale Avenue)  
with  
RAYNARD BIAMPIED - PIANIST  
Guest Conductor  
MARK HODGKINSON  
Admission by this programme  
Adults \$5.00  
Children \$2.00

PROGRAMME

Procession of the Nobles	<i>Rimsky-Korsakov</i> (1844-1908)
The Land of the Mountain and the Flood	<i>Hamish MacCann</i> (1868-1916)
Irish Tune from County Derry	<i>Percy Grainger</i> (1862-1961)
Piano Concerto No. 1 in C Major (1st Movement) Raynard Biampied - Piano	<i>Ludwig van Beethoven</i> (1770-1827)

INTERVAL

Christchurch School of Instrumental Music  
Senior Recorder Ensemble - conductor Neville Forsythe

(i) March Militaire - Schubert arr. Colin Hand  
(ii) Fantasia a Four Parts - Gibbon arr. Don Gregory Murray  
(iii) Minuetto from Concerto Grosso Opus 3 No. 2 - Handel arr. Freda Dunn  
(iv) Le Petit Nigre - Debussy arr. Ross Winters

Symphony No. 8 in B Minor The 'Unfinished'  
*Franz Schubert*  
(1797-1828)

The Society gratefully acknowledges the support and encouragement of  
TRUSTEES BANK CANTERBURY.



# The Orchestra

## Violin 1

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

## Violin 2

Carol Frost ●  
Sarah Brennan #  
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

Jane Radford ●\*  
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 ●

## Oboe

Alison Macklan ●  
Malcolm McCulloch  
Ian Thorpe

## Cor Anglais

Alison Macklan ●

## Clarinet

Barbara Peddie ●  
Nicole Crone #  
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  
Matt Sands +

## Trombone

Carol Crowther ●  
Rod Cross

## Bass Trombone

Brian Hodges

## Tuba

Matthew Bennett

## Timpani

David Scales

## Percussion

Jonathon Tressler  
Joel Longworth +  
Darren Weber +  
Craig Given +

● 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, Stan Raymond, Nelson Roberts, Margaret Sands, Brian Smith.

## **Acknowledgments**

Thank you to:

The National Library of New Zealand for music hire.

Alastair Sands for running the upper strings sectional rehearsal.

Jane Radford for running the lower string sectional rehearsal.

Susan Dollin for running the woodwind sectional rehearsal.

The Piano for the 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](http://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](mailto:secretary@canterburyphilharmonia.org.nz)

**OR**

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