

Reflections

Debussy, Vaughan Williams and Granados

Sunday 11th November 2:30

At The Piano



With

John Ritchie's Snow Goose

featuring Susan Dollin on flute

Cover artwork – credit Liam Helleur

Programme

Marche écossaise **Claude Debussy (1862-1918)**

Rêverie **Debussy**

The Snow Goose **John Ritchie (1921-2014)**

Solo flute: Susan Dollin

Three Spanish Dances **Enrique Granados (1867-1916)**

**Oriental
Andaluza
Rondalla**

INTERVAL

Guest Group

Bagatelle No. 5 **Antonin Dvorak (1841 – 1904)**

**Concerto in A minor Op.
3 No. 8 (1st Movement)** **Antonio Vivaldi (1678 – 1741)**

Norfolk Rhapsody No.1 **Ralph Vaughan Williams
(1872-1958)**

**Symphonie in B minor
(Finale)** **Claude Debussy,
orch. Colin Matthews**

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.

Susan Dollin – Flute soloist

Susan has been involved in all aspects of music making in Christchurch throughout her whole life.

Completing a Bachelor of Music with First Class Honours in performance she has performed with the Christchurch Symphony, National Youth Orchestra and Resonance Ensemble, to name a few.

She runs a successful teaching studio and has been involved in numerous conducting and tutoring roles in Christchurch and around the South Island.

As well as indulging her musical pursuits, Susan is a mum to two very young daughters and is loving learning to navigate the erratic path of parenthood.

Guest Group – Chamber Group

The chamber group members are Hugo Debenham and James Anderson (violins), Ethan Tovey (cello) and Philip Brand (piano).

Hugo is thirteen and home schooled at a Y9 equivalent. Recently he passed Grade VI on the violin with his teacher, Heather Connell. Hugo enjoys playing soccer and is a striker for the Canterbury Youth Dragons representative team.

James is twelve and is a Y8 student at Westburn School. He has just sat his graduation exam to move to Book VII of the Suzuki programme with his teacher, Lois McCallum. James also plays the piano and trombone, which must have been an interesting experience initially, as his two adult front teeth only appeared when he was eleven.

Ethan is twelve and is a Y8 student at Emanuel Christian School. He is in his fifth year of tuition and is currently studying the cello with his teacher, Tomas Hurnik. Ethan enjoys playing soccer and table tennis.

Philip is thirteen and home schooled at a Y9 equivalent. He is studying piano with Katherine Jones: in 2016 and 2017 he gained exhibition awards with the Trinity School of London. Philip plays chess and has an abiding interest in all matters electrical, sometimes to the despair of his mother.

All four lads have been involved with the Christchurch Schools' Music Festival with James and Philip gaining four-year long-service medals. The chamber group, formed at the beginning of this year, meets for an hour on Monday afternoons at Heather's house. They work under the guidance and watchful eyes and ears of Richard Oswin, and then enjoy an afternoon tea prepared by Heather, Hugo's teacher. This is a much anticipated treat!

Some thoughts on this programme

1918 saw a close of the hostilities that had raged in Europe since 1914. In time, it became apparent that European society had changed irrevocably. The gently rustic world of Vaughan William's *Norfolk Rhapsody*, while not destroyed, was never going to re-establish its primacy. In music, composers such as Debussy had already foreshadowed wider changes as they looked for different sound colours and compositional structures to advance their musical ideas. Even though he was not an old man when he finally succumbed to cancer, Debussy had brought forth methods that changed the direction of music far more

influentially than the rigidly ordered serialism of the Vienna-based composers, Schoenberg, Berg and Webern.

The war had its costs in too many ways. Granados was on the verge of long term celebrity when he drowned due to a torpedo attack. He wasn't the only composer whose career was prematurely ended but I feel we often overlook those composers of non-British heritage. I would draw attention to the German composer Rudi Stephan, whose life was cut short in 1915, aged 28, by a sniper's bullet, after he had already gained some success, and whose extant works suggest he would have gone on to become an important Expressionist composer. (We should count ourselves lucky that our own John Ritchie survived active service in the Second World War.)

Today's performance coincides with the marking of one hundred years since the Armistice was signed. I hope you enjoy the music for its own sake, but if it prompts reflection on the events of 1914-18, and their consequences, that's okay too.

Programme

Marche écossaise

Claude Debussy (1862-1918)

Originally called *Marche des anciens Comtes de Ross*, this work began life as a piece for piano, four hands. It was commissioned by an American diplomat, John Meredith Read, whose ancestry went back to the Clan Ross, and Debussy used a traditional Clan Ross tune as the basis for his composition.

The work was composed and first performed in 1890, and subsequently Debussy began to orchestrate it for a concert in 1893. This performance failed to materialise, and it wasn't until 1908 that Debussy finally completed the orchestration. It received its first orchestral performance in early 1910.

Rêverie

Claude Debussy

This brief work for piano, arranged here by Merle Isaac, was composed in 1890. A well-crafted piece, the music begins with a gently undulating murmur in the strings, before the oboe introduces a soothing melodic phrase from which the rest of the music is developed.

The Snow Goose

John Ritchie (1921-2014)

New Zealand composer John Ritchie completed *The Snow Goose* in 1982, the year of its premiere. He wrote the following:

This is a gentle tribute to the goose which, together with Philip Rhayader and Frith, is a central figure in Paul Gallico's classic story of the Second World War, The Snow Goose. This feathered wanderer from Canada, rescued from the marshes of Essex by Frith, tamed and befriended by Rhayader, follows his boat as far as the beaches of Dunkirk.

The music initially creates a mood of uneasy peace, such as prevailed during the early months of the war. The snow goose, tamed during its regular returns every spring to Rhayader's lighthouse, and Frith, "a child no longer", have become central to the older man's world.

An extended solo for flute depicts the bird's flight and its serenity, to be interrupted by sounds of war and imminent tragedy as Rhayader takes his yacht with the snow goose circling above to help in the evacuation of British troops. Rescued soldiers would swear that if you saw the bird, you would eventually be saved.

After many return trips ferrying soldiers from shore to evacuation ship, both yacht and yachtsman perish. The bird wheels in salute and flies back to Frith, the empty landscape of the marshes and Rhayader's crumbling lighthouse, subsequently to return to its native land.

Three Spanish Dances

**Enrique Granados
(1867-1916)**

Granados is regarded as one of the most important Spanish composers for drawing on the many cultural influences of his home country to create a body of concert works distinctly Spanish in style. He was highly regarded by Debussy and was forging an international reputation at the time of his death. Returning from a successful trip to New York, his final ship voyage from England to France ended when the vessel was torpedoed by a German submarine. Granados and his wife both drowned.

Granados composed *Twelve Spanish Dances* for piano in 1890, grouping them in four books of three dances each. They chart a wide range of dance styles and were immediately popular with performers and listeners alike. The Spanish conductor and composer Joan Lamote de Grignon orchestrated the three dances presented here.

INTERVAL

Chamber Group

Bagatelle No. 5 by Dvorak
Concerto in A minor Op. 3 No. 8 by Vivaldi (1st Movement)

Norfolk Rhapsody No.1

**Ralph Vaughan
Williams (1872-1958)**

When Vaughan Williams began his first of three Norfolk Rhapsodies, it seems he had a Norfolk Symphony in mind. This didn't eventuate but the three works maintain a link with each other as all draw on songs the composer had collected in Norfolk.

This first rhapsody contains three folk songs. 'The Captain's Apprentice' is given complete by a solo viola before being worked out by the rest of the orchestra. A sprightly 'The Basket of Eggs' gives energy to the middle of the work before a cor anglais introduces 'A Bold Young Sailor'. The work concludes with a return to the first song.

Symphonie in B minor (Finale)

**Claude Debussy, orch.
Colin Matthews**

In his late teens, Debussy spent some time in the household of Nadezhda von Meck, the famous patron and confidant of Tchaikovsky. He composed his 'Symphonie en Si' for piano four hands in 1880, with the surviving manuscript having three movement titles. The surviving music is marked *Allegro ben marcato* and its character, particularly its closing material, suggests it was a finale for a larger work.

The manuscript came to light in Moscow in 1925 and was subsequently published in 1933. Several arrangements for orchestra have been made since then, with the one being played today resulting from a commission by the celebrated Russian conductor, Valery Gergiev.

Programme notes by Mark Hodgkinson

The Orchestra

Violin 1

Alastair Sands ●
Justine Bradley
Marlys Donaldson
Alison Griffith-Collins #
Lorraine Horton
David Plew *
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

Jane Radford ●
Bridget Beck
Katharina Cairns
Mike Hurrell
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

Sarah Helleur

Oboe

Alison Macklan ●
Malcolm McCulloch
Ian Thorpe

Clarinet

Barbara Peddie ●
Stephen Gregory
Jennifer Tubb

Bass Clarinet

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
Thijs Broere

Trombone

Carol Crowther ●
Rod Cross

Bass Trombone

Brian Hodges

Tuba

Matthew Bennett

Timpani

David Scales

Percussion

Jonathon Tressler
Joel Longworth +

● Principal
●* Acting Principal
On leave
+ Guest player
* On loan from
cello section

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

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

A special thank you to Georgina Rees-Stevenson for the loan of the bass clarinet for rehearsals and for today's concert.

A big thank you for your support of our concert series in 2018. We look forward to performing our 2019 concert season.

To keep an eye on our future events and 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.

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.