

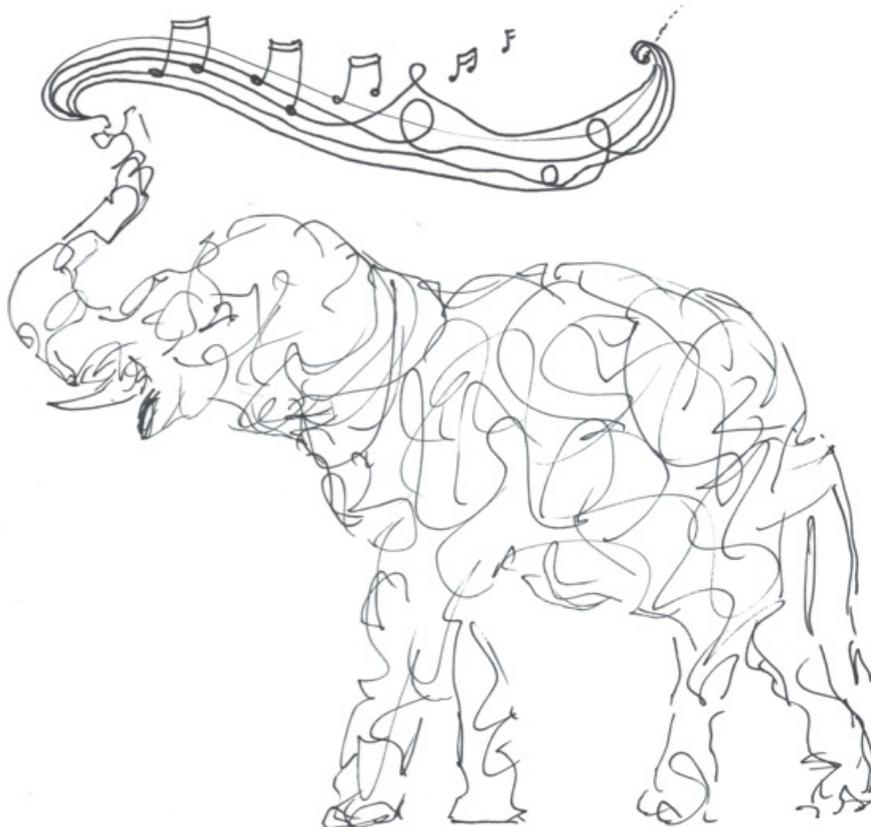


Canterbury Philharmonia

2019 Concert Season
Babar and Friends

The Philip Carter Family
Concert Hall

Sunday 18 August 2.30 pm



Serenity Thurlow



Jonathan Tanner



Cover artwork – credit Ursula McCulloch

Programme

Sinfonia to Nabucco Giuseppe Verdi

**Sinfonia Concertante Wolfgang Amadeus Mozart
K 364**

**Night on Bald Modest Mussorgsky
Mountain**

INTERVAL

L' Histoire de Babar Francis Poulenc (orch. Françaix)

**Carnival of the Camille Saint-Saëns
Animals Suite**

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 and the chamber orchestra Resonance Ensemble.

Narrator – Blair McHugh

Blair has performed in Christchurch since joining the University of Canterbury Musical Society (MUSOC) in the '80s, and has performed in shows including *Little Shop of Horrors* (voicing Audrey II), followed by five more shows including *Wal* in *Footrot Flats*.

He has appeared with Showbiz Christchurch in *Anything Goes* and subsequently in: *Les Misérables*, *Into the Woods*, *42nd Street*, *Chess*, *A Chorus Line*, *West End to Broadway I & II*, and many others.

Blair is a foundation member of The Vocal Collective and Atlas Voices. He has appeared previously with the Canterbury Philharmonia as the narrator for Britten's *Young Persons Guide to the Orchestra* and Prokofiev's *Peter and the Wolf*. Last year he sang the role of King Balthazar in the St Andrew's College production of Menotti's *Amahl and the Night Visitors*.

Violin soloist – Jonathan Tanner

Jonathan Tanner is a versatile violinist, violist and teacher based in Christchurch. Becoming a professional musician was never the plan, but after graduating from Burnside High School he enrolled at the New Zealand School of Music in Wellington with the intention of becoming a high school music teacher. Very quickly he discovered the possibilities of a performing career through playing professionally with Orchestra Wellington and the New Zealand Symphony Orchestra.

He completed his Bachelor's degree and Post-graduate Diploma in Wellington, during which time he was appointed as concertmaster of the National Youth Orchestra and accepted into the World Youth Orchestra in Italy. Chamber music involvement saw his string quartets perform concerts for Chamber Music New Zealand and the Adam International Chamber Music Festival.

In 2013, Jonathan moved to Switzerland to continue his studies. He received his Master's degree from Bern University of the Arts in 2015, where he was awarded the top mark for his final recital.

Jonathan's past teachers include Stephen Larsen, Helene Pohl, Vesa-Matti Leppänen and Monika Urbaniak. He has also participated in masterclasses with Yair Kless, Feng Ning, Benjamin Schmid and Shmuel Ashkenasi and has enjoyed extensive chamber music coaching with artists such as the Tokyo, Takács, Penderecki and New Zealand String Quartets.

Since returning to New Zealand, Jonathan has discovered a real love of teaching. He has also worked with many of the country's professional orchestras and performs regularly with the Christchurch and New Zealand Symphony Orchestras. He plays a wide variety of musical styles including Classical, Irish and Bluegrass and enjoys improvisation. He also loves to play outside the classical genre and is equally comfortable in a rock or folk band. In his spare time, Jonathan enjoys the outdoors, soccer, snowboarding, water sports and cycling.

Viola Soloist - Serenity Thurlow (Ngāi Tahu, Ngati Porou)

Serenity began violin at age five with the Suzuki Method and viola at fifteen. At the University of Canterbury she studied violin and viola with Jan Tawroscewicz and she was part of the inaugural Graduate Ensemble Programme at Victoria University, studying string quartet with the New Zealand String Quartet.

Serenity moved to Austria in 2006 to undertake further study at the Mozarteum in Salzburg. She completed her Masters there with Peter Langgartner and postgraduate studies with Thomas Riebl. She was a prizewinner in the Lionel Tertis viola competition in Salzburg. While in Austria she was an active chamber and orchestral musician, performing across Europe and the USA with orchestras such as the Salzburg Chamber Soloists, Camerata Salzburg and Deutsche Kammerakademie Neuss.

In 2010 she returned to Christchurch to take up the position of Principal Violist in the Christchurch Symphony Orchestra while occasionally returning to Europe to perform. In 2012 she was Principal Viola of the Aldeburgh World Orchestra, part of the Britten-Pears Festival, which subsequently toured Europe. In 2016 she premiered Chris Cree Brown's Viola Concerto for the Christchurch Symphony Orchestra.

Serenity plays a Derazey viola, Malo bow and Leahy bow with the generous support of Christopher Marshall.

INTERVAL

L' Histoire de Babar

**Francis Poulenc
(1899-1963)**

During the visit to Brive-la-Gaillarde in 1940, Poulenc sketched a little piece for the children of his cousins: Sophie, Sylvie, Benoit, Florence and Delphine Périer, Yvan, Alain, Marie-Christine and Marguerite-Marie Villotte, and their two friends Marthe Bosredon and André Lecoeur. This took the form of a musical background to Jean de Brunhoff's popular illustrated children's story about Babar, a baby elephant whose mother is killed by a huntsman. Fortunately, Babar meets a kind elderly lady who dresses him in a fine suit and gives him an impressive motor-car.

However, Babar feels homesick for his forests, and is pleased when his cousins, Arthur and Celeste, find him and he needs no persuasion to go home with them. Back in the forest, where the King of the Elephants has eaten a poisonous mushroom, Babar is elected to succeed as King. He marries Celeste, and the last we hear of him is thinking of a rosy future as he dreamily looks up at a marvellously star-filled sky.

Poulenc's score, to which he returned and completed in 1945, is for a narrator and a piano, so written that the individual sections offer the pianist a number of self-contained descriptive pieces, such as a Lullaby, a Rêverie, a Galop, a Nocturne. Indeed, some of Poulenc's finest piano music is found in these charming pages.

In 1962, Jean Françaix made an orchestral version, and Babar has been enjoyed by children of all ages all over the world. An English translation of the text was made by Nelly Rieu.

(This programme note is provided by the publisher.)

Carnival of the Animals Suite

**Camille Saint-Saëns
(1835-1921)**

- I Introduction and Royal March of the Lions
- II The Elephant
- III Kangaroos
- IV The Cuckoo Deep in the Forest
- V Fossils

This gentle parody of a number of composers' music is one of Saint-Saëns most popular works. Written in 1886, while on holiday in Austria, the composer forbade public performances of the complete work during his lifetime. In the music, the composer captures the characteristics of the animals depicted through clever use of melody, rhythm and instrumental colour. Younger members of the audience might like to listen out for Twinkle, Twinkle Little Star hiding in the woodwinds during 'Fossils'.

Programme notes by Mark Hodgkinson

The Orchestra

Violin 1

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

Violin 2

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

Viola

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

Cello

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

Double Bass

Tim Wilkinson ●
Robyn Bisset
John Blunt
Bryan Isbister

Flute

Sarah Helleur ●
Bryony Bedggood #
Natasha Chernousova

Piccolo

Natasha Chernousova

Oboe

Alison Macklan ●
Malcolm McCulloch
Ian Thorpe #

Clarinet

Barbara Peddie ●
Stephen Gregory
Jennifer Tubb
Anna Whillis

Bassoon

Marco Rijnberg ●
Reina Dornan #
Anne Godfrey #
Pieta Hextall +

Horn

Sally Botur ●
Jenny Bartley
Elizabeth Christensen
Angeline Dew
Christian Martin

Trumpet

Lucy Page-Dalton ●
Tom Wilkinson +

Trombone

Carol Crowther ●
Rod Cross

Bass Trombone

Brian Hodges

Tuba

Matthew Bennett #
Richard Orwin +

Timpani

David Scales

Keyboard

Emma Hunt +

Percussion

Jonathon Tressler ●
Ciaran Wright +

- 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

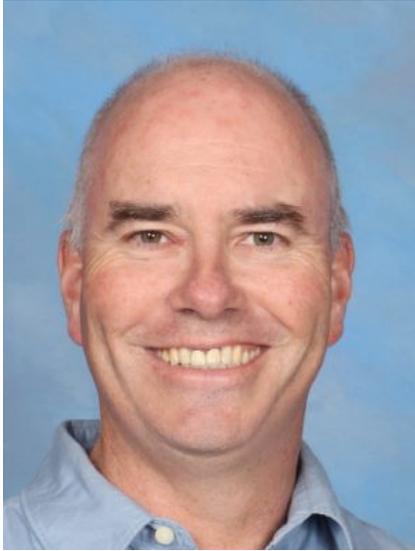
Chris Adams, Charles Begg, Stephen Delany, John Emeleus, Michael Fogden, Mark Hodgkinson, Ernie McBryde, Pam McLean, Barbara Peddie, Nelson Roberts, Margaret Sands, Brian Smith.

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). You will hear it also at today's concert.

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



Blair McHugh

Acknowledgments



Rātā Foundation

The Canterbury Philharmonia is very grateful to the Rata Foundation for a recent grant towards the running of the 2019 season for the orchestra.

We are also grateful to The Piano for the hire of their wonderful concert Philip Carter Family concert hall and for their assistance.

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

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”

**Our final concert of 2019 is at The Piano on
Sunday 24th November**