



Canterbury Philharmonia

2019 Concert Season
Autumn Selection

The Philip Carter Family
Concert Hall

Sunday 19 May 2.30 pm





Violin soloist - Victoria Lee

Acknowledgments

Thank you 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 the 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”

Cover artwork – credit Ursula McCulloch

Programme

Overture to Orpheus in the Underworld Jacques Offenbach

Guest Group – 5 Rings

Oriental Reverie Alexander Glazunov

Romance in F major for violin and orchestra Ludwig van Beethoven

Solo violin: Victoria Lee

INTERVAL

Symphony No 2 in D major Johannes Brahms

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.

Violin soloist - Victoria Lee

Victoria Lee is the concertmaster of the New Zealand Secondary Schools' Symphony Orchestra for 2019 and holds a Music Scholarship at St Andrew's College.

Victoria began piano lessons at age of 5, subsequently adding violin and viola. She won a Music Scholarship to St Andrew's College commencing in 2015 and gained her ATCL Diploma on the violin the following year when only in Year 10.

Now in her final year at St Andrew's College, Victoria already has many notable performing experiences and achievements to her credit. These include being the Associate Concertmaster of the Christchurch Youth Orchestra (2016-2018) and leading the viola section of the 2018 NZSSSO. A particular highlight was winning a place in the International Honors Performance Series String Orchestra which saw her perform at Carnegie Hall, New York in early 2018. Later the same year, Victoria received a rare special award at the Christchurch Schools' Orchestra Festival for orchestral leadership.

With her passion for music, Victoria has taken the opportunities offered by her school to achieve in many different genres. She leads the Chamber and Symphony Orchestras, performs regularly as a soloist and chamber musician, and she was the assistant music director for both the College's Senior Productions of 'Blood Brothers' in 2018 and 'Parade' in 2019. She was also leader of the Stacz Quartet, which was selected as a Regional Finalist in the NZ Chamber Music Competition in 2018.

Victoria was the pianist for the St Andrew's College Big Band which won 'Most Outstanding Big Band' at the NZ National Youth Jazz Competition in 2018 and this year she has taken up the double bass for the band, just for a change.

Guest Group – Ring 5

The chamber group members are from Burnside High School:

Clarinet - Polina Shevchuk

Violin I - Jennifer Shin

Violin II - Lakisha Cox

Viola - Reagan Lithgow

Cello - Robert Gaudin

They are looking forward to competing in upcoming Chamber competitions and hope you enjoy today's performance.

Programme

Overture: Orpheus in the Underworld Jacques Offenbach (1819-1880)

Born two hundred years ago near Cologne, Jacques Offenbach made his reputation and fortune in Paris, where he dominated musical theatre from the mid-1850's until well into the 1870's as a composer and impresario. *Orpheus in the Underworld* was first produced in 1858 and was a major success for the composer, not least because of the outrage expressed by many critics at Offenbach's supposed satirizing of the then French establishment, caused the crowds to flock to its performances. The overture as we know it today is more extended than the first audiences would have heard. In fact, the substantial violin solo was added some time later for performances in Vienna, hence the waltz-like character of the accompaniment. Possibly the world's best-known dance concludes the work.

Oriental Reverie

**Alexander Glazunov
(1865-1936)**

The Reverie Orientale for Clarinet and String Quartet dates from 1886. It is in one movement.

Romance in F major, op.50

**Ludwig van Beethoven
(1770-1827)**

Beethoven's two Romances for violin and orchestra can be seen as part of a compositional progression from the concertos of W.A. Mozart, through those by the likes of Giovanni Battista Viotti, to Beethoven's own major essay in the form from 1806. The Romance in F, commonly numbered as the second of the two, was the first to be composed in 1798 (the G major following in 1800).

Why it was composed is unclear, although commentators have noted that the spelling of Romance (rather than Romanze) was that used by Viotti in several of his concerto slow movements, leading to thoughts that they may have been intended to be part of a larger scale composition for violin and orchestra.

The work is in Rondo form. A flowing *cantabile* melody is revealed by the violin. The orchestra confirm it before assuming an accompanying role for the first episode in which the violin keeps the lyrical nature of the opening while expounding new material. A restatement of the rondo theme then propels the music into a darker and more dramatic section, with the soloist having to traverse some large leaps and demanding passage-work. An elongated bridging section gradually leads us back to the opening material and an elegant coda finally sums up the work.

INTERVAL

Symphony No.2 in D major, op.73

**Johannes Brahms
(1833-1897)**

Allegro non troppo

Adagio non troppo

Allegretto grazioso (Quasi andantino), Presto ma non assai

Allegro con spirito

Brahms found that the two decades it had taken him to complete his first symphony gave him an assurance of compositional technique when he embarked on the writing of his second work in this format. Over a period of only four months (that's 2 percent of the time taken for the first), Brahms put together a work that has been referred to as his Pastoral Symphony, given its generally sunny, positive mood and cheerful melodies.

Brahms began the composition on arriving at his summer holiday accommodation in Austria in early June, 1877. By the end of September the same year, he was already giving private piano performances to friends. Orchestral rehearsals probably began in November and the first performance was given in Vienna on 30 December 1877 with the famed Hans Richter conducting.

The symphony was an immediate success. The third movement had to be encored at the premiere, and public and critical acclaim followed it wherever it was performed. After the initial performance, Brahms himself directed some 18 or so performances of the work throughout Europe in less than three months, his last being given in mid-February 1878. The symphony quickly found a place in the orchestral repertory and continues to be heard regularly throughout the world.

Programme notes by Mark Hodgkinson

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
Jennifer Jacobs
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

Bryony Bedggood

Oboe

Alison Macklan ●
Malcolm McCulloch
Ian Thorpe #

Clarinet

Barbara Peddie ●
Stephen Gregory
Jennifer Tubb
Anna Whillis

Bassoon

Marco Rijnberg ●
Reina Dornan
Anne Godfrey

Horn

Sally Botur ●
Jenny Bartley
Elizabeth Christensen
Angeline Dew
Christian Martin

Trumpet

Lucy Page-Dalton ●
Simone Arbuckle +
Tom Wilkinson +

Trombone

Carol Crowther ●
Rod Cross

Alto Trombone

Carol Crowther

Bass Trombone

Brian Hodges

Tuba

Matthew Bennett

Timpani

David Scales

Percussion

Jonathon Tressler
Ciaran Wright +

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