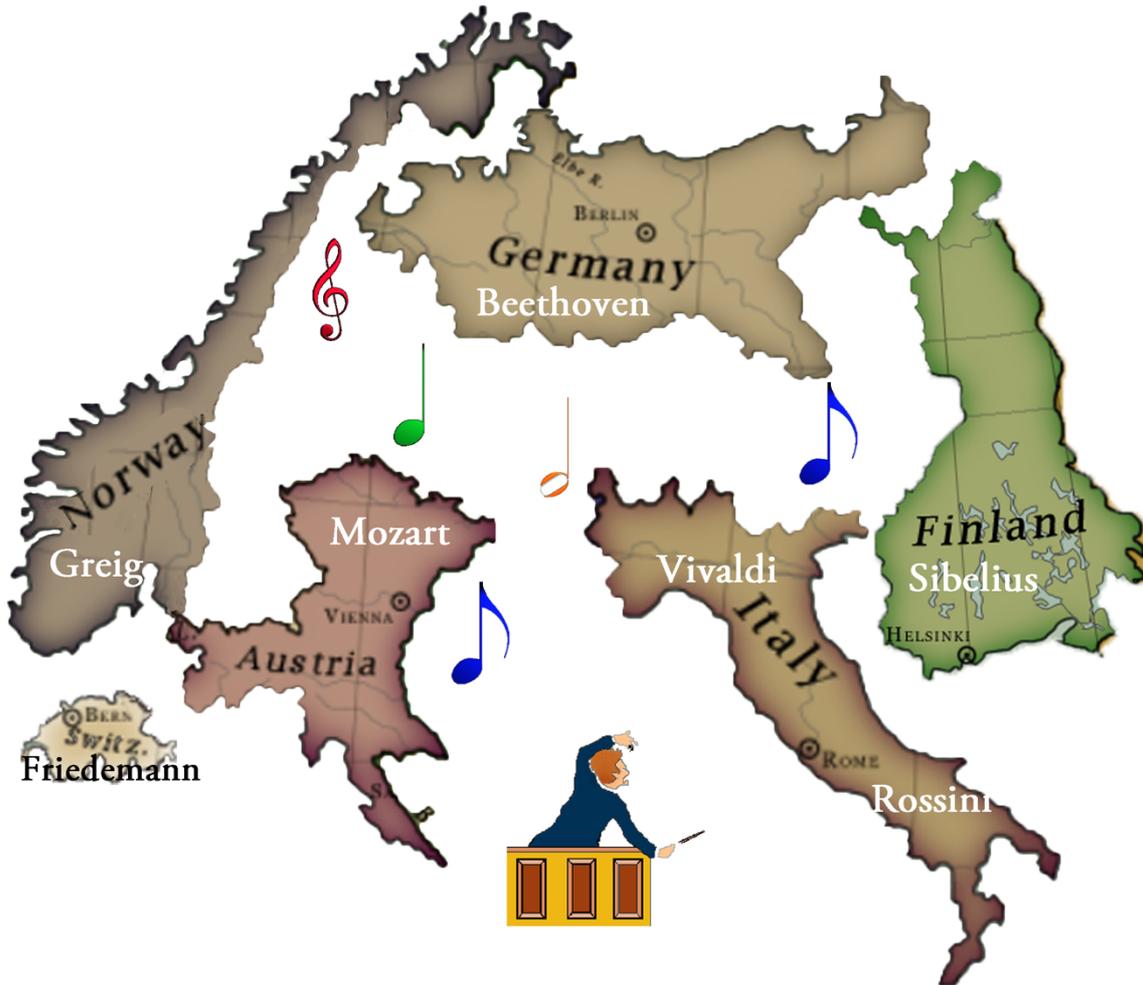




Canterbury Philharmonia



**2020 Concert Season**  
***Classic Hits***

**Aldersgate Centre**

**Saturday 21 November 7.30 pm**



We were sad to hear Pam McLean (nee Godfrey), a Life Member of the Society, died in January this year. Pam had been a member of the viola section since around 1952 until retiring from playing in 2007. She was educated in Christchurch, attending Avonside Girls High, before raising a family whilst continuing playing in the (then) Christchurch Orchestral Society. During that time she played in pit orchestras for musical theatre productions, university balls and other gigs from which the orchestra derived donations. She also provided items for the Savage Club and sang in a group known as the Strollers. Pam was a committed supporter of the orchestra which included a period on the Committee whilst playing on the front desk of the viola section.

# Programme

**Ludwig van Beethoven**  
***Symphony No. 5 in c minor***

1. *Allegro con brio*

**Wolfgang A Mozart**  
***Piano Concerto No. 20 in d minor, KV 466***

1. *Allegro*

Soloist: Yifan Yang

**Edvard Grieg**  
***Norwegian Dances, Op.35***

1. *Allegro marcato*

2. *Allegretto tranquillo e grazioso*

3. *Allegro moderato alla Marcia*

4. *Allegro molto*

## INTERVAL

**Gioachino Rossini**  
***William Tell Overture Finale***

**Ludwig van Beethoven**  
***Septet, Op 20***

1. *Adagio, Allegro con brio*

Guest group

**Antonio Vivaldi**  
***Winter from 'The Four Seasons', Op.8 No.4***

1. *Allegro non molto*

2. *Largo*

3. *Allegro*

Soloist: Gavin Fleener

**Carl Friedemann**  
***Slavonic Rhapsody***

**Jean Sibelius**  
***Symphony No.2***

4. *Finale*

## **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.

## Soloist – Yifan Yang

Chinese born Yifan Yang started playing the piano when she was eight years old. At age nine she had already won second place in the Hong Kong Asian Piano Competition, and by eleven had won first place in the San Marino International Piano Competition. Yifan performed her first public recital in Nanjing and at twelve was accepted into the prestigious Middle School of the Shanghai Music Conservatory. During this time she appeared with the Shanghai Philharmonic Orchestra on several occasions.

After graduating from school, Yifan moved to Europe where she furthered her studies in music. A desire to live in New Zealand brought her to Christchurch and Yifan is now in her third year of a MusB degree in performance, studying piano with Timothy Emerson at the University of Canterbury.



## **Soloist – Gavin Fleener (Canterbury Philharmonia CSM scholarship winner)**

Gavin was born in Pennsylvania, but has grown up in New Zealand. He started playing the violin at age three while living in Hastings. His current teacher is Isetta Allison, a past member of NZ Baroque. He received his ATCL in December last year and is starting to work towards his LTCL. He has also learned the piano, viola and guitar.

Gavin graduated from Ellesmere College this year to study biochemistry at Canterbury University. His end goal is to become a neurosurgeon in New Zealand.



Gavin loves to read, especially books by Tolkien relating to his world of Middle Earth, even though he has not seen the Lord of the Ring movies. His other hobbies include woodwork.

His favourite music genres are: 80's pop, country, gaming/epic orchestral, and romantic/virtuoso solo violin. His orchestral experience started in Hawkes Bay with Or.ches.trate and continued through to the Lions Foundation Junior Orchestra Summer School in Auckland. Since his move to the Canterbury region in 2014, he has been an active member of the orchestral community, being a member of the CYO since 2017 and the concert master of the Canterbury Schools Regional Orchestra since 2018. Gavin also had the privilege of being named a member of the New Zealand Secondary Schools Symphony Orchestra this year.

## **Programme notes**

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

***Symphony No. 5 in c minor***

*1. Allegro con brio*

With the most famous opening of any piece of classical music, debate about the meaning of the music has raged since its first performance. Certainly, there are substantial contrasts in mood and dynamics throughout, and its popularity has ensured that the motif regularly appears in all manner of contexts completely unrelated to early nineteenth century Vienna.

**Wolfgang A Mozart (1756-1791)**

***Piano Concerto No. 20 in d minor, KV 466***

*1. Allegro*

Of the 27 concertos that Mozart composed for piano, only two are in minor keys, this and No.24. Both of them reflect troubled emotions but have quite different characters. The melodic opening of the c minor concerto creates an intimate air of inner confusion while the driving syncopations of the beginning of KV 466 at once tell a story of turmoil about to erupt. The cadenza for this performance was created by the virtuoso Johann Nepomuk Hummel.

**Edvard Grieg (1843-1907)**  
**Norwegian Dances, Op.35**

1. *Allegro marcato*
2. *Allegretto tranquillo e grazioso*
3. *Allegro moderato alla Marcia*
4. *Allegro molto*

Throughout the latter part of the nineteenth century, composers became increasingly interested in utilising aspects of their respective countries' folk cultures for inspiration in their work. In so doing, they frequently came to be seen as the founders of a musical style that was distinctly nationalistic. Grieg is seen as the father of Norwegian classical music, and he is certainly responsible for the worldwide recognition of Norway as a home of music. The Norwegian Dances were originally composed for piano duet in 1881, in much the same way as Brahms first produced his Hungarian Dances. They were subsequently orchestrated by the conductor Hans Sitt. The dances draw for their character on the Hallingdans, a vigorous folk dance that in its traditional use includes competitive acrobatic displays.

**Gioachino Rossini (1792-1868)**  
**William Tell Overture Finale**

The Finale of Rossini's most famous overture refers to the Swiss Army's victory over the Austrians towards the end of the opera. Written in the style of a galop, it is perhaps no surprise that the music has become associated with riding horses, despite not a single one appearing in the opera itself.

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

### **Septet, Op 20**

#### *1. Adagio, Allegro con brio*

Writing for this combination of strings and wind instruments was fairly popular in the early classical period. The traditional slow opening precedes a lively interplay between violin and clarinet, who are supported harmonically by the other instruments, each of which make their own melodic contributions.

The players are:

David Scott	Violin
Katherine Trought	Viola
Katy Brett	Cello
Tim Wilkinson	Double bass
Jennifer Tubb	Clarinet
Reina Dornan	Bassoon
Tom Steele	French horn

## **Antonio Vivaldi (1678-1741)**

### **Winter from 'The Four Seasons', Op.8 No.4**

- 1. Allegro non molto*
- 2. Largo*
- 3. Allegro*

Vivaldi composed his Four Seasons for violin and string orchestra as part of a set of 12 concertos designed to illustrate aspects of compositional technique. The Four Seasons were deliberately aimed at giving a musical representation of Spring, Summer Autumn and Winter, and Vivaldi later added poems to further emphasise what the music related to. For the first movement of Winter, Vivaldi indicated a frozen and shivering scene, with chattering teeth and strong blasts of icy wind. The middle movement was to reflect sitting in the tranquil warmth of a fire while the last movement imagined the fun that can be had in the ice and snow.

## **Carl Friedemann (1862-1952)**

### ***Slavonic Rhapsody***

Carl Friedemann built his career through performing and composing music for military bands. Following retirement from the military prior to World War 1, he settled in Bern and devoted himself to the development of the city's civic band. Friedemann composed a large body of work, including 140 marches. This Slavonic Rhapsody is the first of three he produced.

## **Jean Sibelius (1865-1957)**

### ***Symphony No.2***

#### *4. Finale*

Sibelius composed this work following a trip to Italy in 1901 and conducted the first performance in March 1902. The last movement is a release of energy as strong chords and dramatic fanfares are pulled along by an almost unceasing melodic drive. A change of texture and momentum creates space for a chorale-like folk melody. The movement finally comes to a resounding close as the brass give the final powerful statement.

*Programme notes by Mark Hodgkinson*

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on Facebook  under "Canterbury Philharmonia"

# The Orchestra

## Violin 1

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

## Violin 2

Carol Frost ●  
Ruth Dove  
Beth Garvey  
Clive Morriss  
Lynette Murdoch  
Olivia Murray  
Alice Sillifant #  
Ophelia Stott  
Jennifer Tod  
Joy Williams

## Viola

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

## Cello

Mike Hurrell ●  
Bridget Beck  
Amy Isbister  
Morag Macpherson  
David Plew  
Katharina Cairns #  
Tracey Morgan #  
Jane Radford #

## 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

Heidi Cooper #  
Hilary Bloomer-Law+  
Barbara Peddie ● #  
Stephen Gregory #  
Jennifer Tubb

## Bassoon

Marco Rijnberg ● #  
Reina Dornan  
Anne Godfrey #  
Pieta Hextall

## Horn

Sally Botur ●  
Jenny Bartley  
Elizabeth Christensen #  
Angeline Dew ●  
Tom Steele

## Trumpet

Lucy Page-Dalton ●  
Tom Wilkinson +

## Trombone

Carol Crowther ●  
Scarlett Stott

## Bass Trombone

Brian Hodges

## Tuba

Matthew Bennett

## Timpani

David Scales

## Percussion

Jonathon Tressler ●  
Ciaran Wright +  
Hannah Kagawa +

## Keyboard

Rewi Haar +

- 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, Lynette Murdoch, Alison Collins

## **Life members**

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

## **Acknowledgments**



**Rātā  
Foundation**

The Canterbury Philharmonia is very grateful to the Rata Foundation for a grant towards the running of the 2019/2020 season for the orchestra, and to the Aldersgate Centre for their support during this difficult year.

Thank you to Chris Botur for the cover artwork