

**Canterbury Philharmonia
2021 Concert Season**

Fantasy & Fairytale

**Philip Carter Family Concert Hall
The Piano**

Sunday 9 May 2.30pm

www.canterburyphilharmonia.org.nz

Programme

Gioachino Rossini
Overture to La Cenerentola

Engelbert Humperdinck
Prelude to Hänsel and Gretel

Paul Dukas
The Sorcerer's Apprentice

INTERVAL

Carl Nielsen
Aladdin Suite

1. *Oriental Festival March*
2. *Aladdin's Dream and Dance of the Morning Mist*
3. *Hindu Dance*
4. *Chinese Dance*
5. *The Marketplace in Ispahan*
6. *Dance of the Prisoners*
7. *Moorish Dance*

Programme notes

Gioachino Rossini (1792-1868) ***Overture to La Cenerentola***

In late 1816, Rossini was stunned to learn his proposed work for the Rome Opera's Christmas season had been rejected by the censors. He and the librettist Jacopo Ferretti spent some frantic hours debating possible alternatives before settling on Cinderella as a story. With composer hot on the librettist's tail, the two men created an opera in 24 days, Rossini completing the music just a couple of days after Ferretti finished the book.

Rossini had no time for a new overture. Calculating that the Roman audiences were unlikely to have heard the music to an opera for Naples completed less than six months previously, the composer recycled his overture to *La Gazzetta*. Early performances were not especially well received, but it wasn't long before Rossini had another hit, with *La Cenerentola* rivalling his *Barber of Seville* in popularity.

Engelbert Humperdinck (1854 – 1921) ***Prelude to Hänsel and Gretel***

The idea for composing an opera on the famous Grimm fairy-tale developed after Humperdinck was asked by his sister for some songs based on the story. Unable to limit himself to just the songs, he was soon developing his ideas into a full-scale work about the two children, a witch and a gingerbread house. A successful premiere, conducted by Richard Strauss no less, led to dozens of productions within a year, and the work continues to enchant audiences today.

The prelude uses thematic material from the opera itself, opening with the calm, tranquil children's prayer. This is rudely interrupted by the Witch's Spell, cast by the trumpet. Humperdinck displays notable mastery of his craft as he interweaves these themes together with material from the Gingerbread Chorus to create an orchestral taste of the work to follow.

Paul Dukas (1865 – 1935)

The Sorcerer's Apprentice

Composed in 1897 and based on a ballad by Goethe (*Der Zauberlehrling*), Dukas' music provides a clear description of the story as the apprentice coaxes a broom into life, instructs it to collect water to fill his bath, then finds he can't remember how to stop it. Breaking it in two simply doubles the problem and it is only the return of the sorcerer that sees complete catastrophe averted.

Carl Nielsen (1865 – 1931)

Aladdin Suite

1. *Oriental Festival March*
2. *Aladdin's Dream and Dance of the Morning Mist*
3. *Hindu Dance*
4. *Chinese Dance*
5. *The Marketplace in Ispahan*
6. *Dance of the Prisoners*
7. *Moorish Dance*

In 1916, after some initial reluctance, Nielsen accepted a commission to compose the music for a production based on a Danish play about the tale of Aladdin. With performances scheduled for 1919, Nielsen was slow to get started and subsequently struggled to meet the deadlines. He was so dissatisfied with the production's details, and cuts made to his work, that he publicly renounced his artistic involvement and had his name removed from the posters advertising the performances. The play was quite substantial and required two nights to complete one rendition. It proved popular enough to receive 15 complete performances and later received a production in Hamburg, where Nielsen received many compliments for his music.

Aspects of the music and the play's exotic requirements had some influence on Nielsen's stylistic development as he sought to portray his vision of the Near East with suitable rhythms and tone colours. His satisfaction with his efforts can be seen from subsequent performances he conducted of some of the score's movements.

He extracted a suite of four movements for performances in 1926, but today's suite was not put together until 1940 when a revival of the 1919 production occurred.

Nielsen was to have conducted the Oriental Festival March, and Hindu and Moorish Dances in a concert on 1 October 1931 but an eventually fatal heart attack prevented this. He nonetheless heard the live radio broadcast of the performance of his music in his hospital room, just hours before he passed away.

Programme notes by Mark Hodgkinson.

Our next concert:

Canterbury Philharmonia presents

One hit wonders

Enjoy some very familiar tunes – tunes whose composers may be unknown to you or you just can't quite remember.... This is a concert of well-known pieces of music that have overshadowed their composers' other works.

Sunday 15 August 2.30pm

Philip Carter Family Concert Hall
The Piano

Mark Hodgkinson – Conductor

Mark Hodgkinson is a Christchurch free-lance conductor and music teacher. He has been the conductor of the Canterbury Philharmonia since 1988.

Mark studied performance trumpet at the University of Canterbury and in Sweden, and played with the Auckland Philharmonia for three years before returning to Christchurch.

Mark's conducting experience began with Christchurch School of Music ensembles and continued in Sweden with the Limhamns Brass Band. He gained further experience at the Aspen Music Festival and School in Colorado, supported by Creative New Zealand and an Arts Excellence Award from the Community Trust.

Mark has conducted for Perkel Opera, Mercury Opera, Christchurch Operatic, Canterbury Music Theatre, Christchurch Youth Orchestra, South Island Youth Orchestra, Christchurch Symphony Orchestra, Nelson Symphony Orchestra, Canterbury Opera, Da Capo, Camerata Strings, Resonance, the Christchurch Doctors' Orchestra and the New Zealand Doctors' Orchestra. He also conducted Toi Toi Opera's successful inaugural production of *Suor Angelica* in February 2021.

The Orchestra

Violin 1

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

Violin 2

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

Viola

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

Cello

Mike Hurrell ●
Bridget Beck
Amy Isbister
Morag Macpherson
David Plew
Tracey Morgan #

Double Bass

Tim Wilkinson ●
Robyn Bisset
John Blunt
Bryan Isbister

Flute

Sarah Helleur ●
Bryony Bedggood
Natasha Chernousova
Anna Morrison

Piccolo

Bryony Bedggood ●
Sarah Helleur

Oboe

Alison Macklan ●
Malcolm McCulloch
Ian Thorpe #

Clarinet

Barbara Peddie ●
Iris Brookland
Heidi Cooper
Jennifer Tubb

Bassoon

Milja Albers-Pearce
Reina Dornan
Anne Godfrey
Susan Lewis

Horn

Jenny Bartley
Sally Botur
Elizabeth Christensen
Angeline Dew

Trumpet

Lucy Page-Dalton ●
Tom Wilkinson +

Trombone

Carol Crowther ●
Scarlett Stott

Bass Trombone

Annika Dillon

Tuba

Matthew Bennett

Timpani

David Scales

Percussion

Jonathon Tressler ●
Hannah Kagawa +
Ciaran Wright +
Gideon Welford +

Keyboard

Rewi Haar +

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| <ul style="list-style-type: none">● Principal# On leave+ Guest player |
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