

Canterbury Philharmonia 2022 Concert Season



Sunday 14 August 2.30pm
Philip Carter Family Concert Hall, The Piano

www.canterburyphilharmonia.org.nz

Programme

Gioachino Rossini
Overture to Tancredi

Max Bruch
Violin Concerto No. 1 in G minor, op 26
I Vorspiel: Allegro moderato
II Adagio
III Finale: Allegro energico

Soloist: Jonathan Tanner

INTERVAL

Georges Bizet
L'Arlésienne Suite No. 1
I Prélude
II Minuetto
III Adagietto
IV Carillon

L'Arlésienne Suite No. 2
I Pastorale
II Intermezzo
III Menuet
IV Farandole

Jonathan Tanner – Soloist

Jonathan Tanner is a versatile violinist, violist, teacher and conductor based in Christchurch. He began violin lessons at the age of six in Motueka, moving to Christchurch ten years later where he attended Burnside High School and studied with Stephen Larsen. Becoming a professional musician was never the plan – 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 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 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 Martin Prokopetz, 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.

Jonathan studied conducting with Ken Young in Wellington and with Dominique Roggen in Bern, Switzerland. He has participated in a conducting masterclass with the CSO and Benjamin Northey, and conducted the orchestra for the Sistema Hutt Valley holiday programme in Wellington. He also conducts the Medbury School Orchestra.

Since returning to New Zealand, Jonathan has discovered a real love of teaching. He is also Associate Principal 1st Violin of the Christchurch Symphony and performs regularly with the New Zealand Symphony Orchestra. 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.

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.

His 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.

Life membership

In March we were thrilled to award life membership to Lynn Oliff in recognition of her highly valued service to the orchestra. Lynn played viola in the orchestra for many years, up until last year.

Our other life members are: Charles Begg, Stephen Delany, John Emeleus, Stephen Gregory, Mark Hodgkinson, Clive Morriss, Barbara Peddie, Margaret Sands and Brian Smith.

Programme notes

Gioachino Rossini (1792-1868)

Overture to Tancredi

Rossini had already experienced success as an opera composer but it was *Tancredi* that established him as an international star when it premiered in Venice in 1813. With a deadline to meet, Rossini borrowed the overture to his *La pietra del paragone*, composed for Milan the previous year, no doubt guessing most if not all of the Venetian audience would be hearing it for the first time.

Though early in his career, Rossini was already establishing a formula to his overtures, whose main purpose was to focus the audience's attention on the stage, rather than introduce material themes from the music that was about to unfold. An opening with dramatic changes of dynamics and an arresting rhythmic motif begins the work. Following a build-up of tension at a slower pace, the music finally kicks into a lively theme, before Rossini's overture signature, the so called 'Rossini crescendo' is introduced. This is characterised by a repetitive phrase, played softly at first by a few instruments, but gradually building in both size of tone and loudness, as the composer brings in increasing numbers of instruments before unleashing their fullest dynamics, drowning out any thought a listener might have of conversing with their neighbour.

Max Bruch (1838-1920)

Violin Concerto No. 1 in G minor, op 26

I Vorspiel: Allegro moderato

II Adagio

III Finale: Allegro energico

Bruch's violin concerto continues to be a calling card for violinists, an opportunity to demonstrate their musical and technical gifts through a work that epitomises the virtuosic and emotional demands on performers of the Romantic repertoire. There have been suggestions that Bruch modelled his work on the equally celebrated violin concerto, composed by Felix Mendelssohn over twenty years earlier. Certainly both composers introduce the soloist in the opening bars of each work, and they both link the first movement to the second with a sustained orchestral note (violins in the Mendelssohn, bassoon in the Bruch). However, there are significant differences. Unlike Mendelssohn, Bruch does not provide his soloist with an extended cadenza. Their musical ideas are hardly similar either, with Bruch's opening theme far more aggressive than Mendelssohn's. Nonetheless, both works have remained popular with performers and audiences alike since their premieres and seem likely to remain so.

Our next concert:

Sunday 6 November 2.30pm

Philip Carter Family Concert Hall, The Piano

Georges Bizet (1838-1875)

L'Arlésienne Suite No. 1

I Prélude

II Minuetto

III Adagietto

IV Carillon

L'Arlésienne Suite No. 2

I Pastorale

II Intermezzo

III Menuet

IV Farandole

L'Arlésienne (The Girl from Arles) is a play by Alphonse Daudet, first performed in 1872, in which the girl of the title never actually appears on stage. However, a young farmer in love with her has his hopes dashed when he learns she already has a lover. Persuaded by his mother to marry a previous girlfriend, he is devastated by memories of his infatuation when her lover attends his wedding and he promptly commits suicide, jumping from a window even as the wedding bells ring.

Daudet was introduced to Bizet by the theatre manager. The two men hit it off instantly and Bizet composed 27 individual numbers for the play's performances. Sadly, the play was not a success, but Bizet was well aware of the quality of his music and immediately extracted some of the music to form a suite of four movements. Expanding the orchestration to a full orchestra format, including a saxophone, it received public acclaim at its premiere later the same year. Following Bizet's death, his friend Ernest Guiraud saw a clear opportunity to compile a second suite from the remaining pieces, and this was published in 1879.

Bizet's music for *L'Arlésienne* marks an important change in his compositional style, with an increased delicacy and tenderness evident in many of the pieces. These characteristics were to reach their summit in the music for *Carmen*, where they contribute substantially to the opera's tragic impact.

Programme notes by Mark Hodgkinson.

The Orchestra

Violin 1

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

Violin 2

Carol Frost ●
Ruth Dove
Beth Garvey
Bryony Manning
Lynette Murdoch
Olivia Murray
Jennifer Tod
Daniel Wong
Alice Sillifant #
Joy Williams #

Viola

Katherine Trought ●
Mary Lovell
Kaylene Murdoch
Margaret Sands
Nick Wogan

Cello

Jane Radford ●
Mike Hurrell
Tracey Morgan
David Plew
Bridget Beck #
Morag Macpherson #

Double Bass

Tim Wilkinson ●
Robyn Bisset
John Blunt
Bryan Isbister

Flute

Sarah Helleur ●
Bryony Bedggood
Anna Morrison
Natasha Chernousova #

Piccolo

Bryony Bedggood

Oboe

Alison Macklan ●
Malcolm McCulloch
Ian Thorpe

Cor Anglais

Malcolm McCulloch

Clarinet

Barbara Peddie ●
Iris Brookland
Kate Fleming
Jennifer Tubb

Bassoon

Milja Albers-Pearce ●
Reina Dornan
Susan Lewis
Anne Godfrey #

Saxophone

Ian Thorpe

Horn

Jenny Bartley
Sally Botur
Elizabeth Christensen
David Pearce +
Angeline Dew #

Trumpet

Lucy Page-Dalton ●
Tom Wilkinson +

Trombone

Rod Cross +
Akira Hirasawa +
Flynn Megaw +
Carol Crowther ● #

Tuba

Matthew Bennett #

Timpani

David Scales

Percussion

Jonathon Tressler ●
Hannah Kagawa +

Keyboard

Rewi Haar +

● Principal
On leave
+ Guest player