



**Canterbury Philharmonia
2013 concert season**

Saturday 23 November 7.30 pm

Programme

Brahms Tragic Overture, op 81

Glazunov Saxophone Concerto in E flat major, op 109
Soloist: Perry Carter

INTERVAL

The Richmond Handbell Choir

Joyful, Joyful, We Adore Thee – Beethoven, arr P A Sanders

Largo from Winter – Vivaldi, arr M L Thompson

Sakura Melody Fanfare – Old Japanese song, arr K Kodama

The Little Drummer Boy – Davis, Onorati, & Simeone,
arr D E Wagner

We Wish You a Merry Christmas – Traditional English Carol

Wagner Karfreitagszauber (Good Friday Spell) *from Parsifal*

Ippolitov-Ivanov Caucasian Sketches, op 10

I In the Mountain Pass

II In the Village

III In the Mosque

IV Procession of the Sardar

Please join the orchestra for supper after the concert

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 been with them for 25 years.

Mark also conducts the Christchurch Doctors' Orchestra, the New Zealand Doctors' Orchestra (NZDO) and the newly-formed chamber orchestra Resonance Ensemble.

Perry Carter - Saxophone

Perry started learning the saxophone at the age of 12 with Mark Walton at the Christchurch School of Music (CSM). He passed Trinity grade 8 with distinction after only one and a half years of study. After three years of playing, Perry was awarded the Most Promising Saxophone Player at the NZ Woodwind Competition in the tertiary category. Perry has studied with Mark Walton for the past six years and is currently working towards his FTCL in saxophone performance. He performs frequently at CSM fundraising concerts and with a variety of ensembles.

Perry has recently completed his final year of bassoon performance with Selena Orwin at the University of Canterbury. He is also studying flute with Tony Ferner.

In addition to music, Perry is studying Russian and political science at university and hopes to combine his musical interests with his interest in Russia by doing an exchange at Moscow State University so that he can study with Valery Popov. Following that he is considering a DMA in multiple woodwinds.

Perry is the current recipient of the Canterbury Philharmonia Scholarship. This is awarded each year to a promising student from the CSM, based on their performance in the school's annual scholarship auditions & their musical contribution to the CSM over the previous year. It includes the opportunity to perform a concerto with the Canterbury Philharmonia Orchestra.

The Richmond Handbell Choir

The Richmond Methodist Handbell Ringers have been ringing bells since June 2000 when a Japanese woman, Kiyoko Toya, arrived at the Richmond Methodist Church in Stanmore Road, Christchurch, for the Sunday morning service. She told the congregation that she had a three octave set of handbells (37 bells in total) and offered to teach them how to ring them. And so, with much patience and perseverance she taught us the intricacies of this wonderful form of music.

Kiyoko has since moved back home to Japan, but the church was able to purchase a new set of bells to replace her bells which she had taken home with her. Both sets of bells were made in the United States of America by the Schulmerich company.

The Richmond Methodist Handbell Ringers consists of mainly twelve members, and because this requires the use of four tables it can be very difficult to squeeze into some of the many Rest Homes that we are invited to play at, so a second group of six ringers was formed. We go by the name Richmond Handbell Choir and have just recently returned from attending the Australasian Handbell Festival in Perth.

The contact person for bookings for both groups is Bruce McCallum – phone 388-6021.

The ringers for this evening's concert are: Laura Brand, Clare Dolheguy, Christine Cox, Bruce McCallum, Andrew Cox and Paul Dolheguy.

The Orchestra

Violin 1

Alastair Sands ●
Justine Bradley
Lauren Christie
Peter Cui #
Marlys Donaldson
Lorraine Horton #
Bomi Kim
Margaret Maw
Emma Norrish

Violin 2

Carol Frost ●
Ruth Ambrose
Chris France #
Beth Garvey
Clive Morriss
Lynette Murdoch
John Newby
Kana Nishino
Alice Sillifant
Candy Swart #

Viola

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

Cello

Erika White ●
Bridget Beck
Naomi Harmer #
Mike Hurrell #
Amy Isbister
Morag Macpherson
Tracey Morgan
Kerry Murphy
Cecilia Pascoe #
Nick Riordan
Christy Yau #

Double Bass

Tim Wilkinson ●
Robyn Bisset
John Blunt
Gareth Donnelly #
Bryan Isbister #

Flute

Sarah Helleur ●
Clare Doherty
Daphne Russell
Linda Sorensen #

Piccolo

Sarah Helleur

Oboe

Alison Macklan ●
Catherine Loye
Malcolm McCulloch

Cor Anglais

Alison Macklan

Clarinet

Barbara Peddie ●
Stephen Gregory
Nicole Jenkins
Jennifer Tubb

Bassoon

Marco Rijnberg ●
Anne Godfrey

Horn

Sally Botur ●
Jenny Bartley #
Elizabeth Christensen
Angeline Dew
Nick Lyttle +

Trumpet

John Bartlett
Alannah Jeune
Haley O'Neill

Trombone

Carol Crowther ●
Stephen Beuzenberg
Brian Hodges

Tuba

Matthew Bennett

Timpani

David Scales

Percussion

Vicki Price #

Keyboard

Victoria Panckhurst

● Principal
On leave
+ Guest player

Tragic Overture, op 81 **Johannes Brahms (1833-1897)**

Brahms composed the Tragic Overture in 1880, perhaps as an antidote to the thoroughly good-humoured Academic Festival Overture, with its joyous celebration of university honours.

He couldn't have been more successful if this was his intent. From the dramatic power of the two opening chords, the listener is plunged into the heart of tragedy and its attendant emotions. Defiance, anger, despair; all are well represented and ultimately triumph over the brief interludes of calmer, almost optimistic moods.

Brahms is always in control of his ideas and materials, giving us a focused musical definition of the very essence of tragedy itself.

Saxophone Concerto in E flat Major, op 109 **Alexander Glazunov (1865 - 1936)**

Glazunov composed his Saxophone Concerto only two years before his death in 1936. Judging from letters, he wasn't particularly enthusiastic about writing such a work, but the constant requests from the German saxophonist Sigurd Rascher eventually led to a piece that has maintained a place in the concert repertory since its premiere in Sweden in 1934.

The concerto is a concise, one movement piece, more concerned with the working out of the musical ideas than with flashy virtuosic displays for the soloist. There is a clear structure, with a moderately paced opening section, a lyrical middle with particularly effective string accompaniment, before a brief cadenza provides a link to the gig-like fugato section that brings the work to its close.

Karfreitagszauber (Good Friday Spell) **from Parsifal** **Richard Wagner (1813 – 1883)**

The Karfreitagszauber music appears during the third act of Parsifal, as the knight Parsifal returns to learn the significance of Good Friday to repentant sinners. His response determines the final outcome of the opera.

The music is mostly calm and tranquil but in places conveys a depth of feeling in a uniquely Wagnerian way, through careful shading of instrumental colour and complex but subtle shifts of harmony and key.

Caucasian Sketches, op 10 (1st suite) Mikhail Ippolitov-Ivanov (1859 -1935)

- I *In the Mountain Pass*
- II *In the Village*
- III *In the Mosque*
- IV *Procession of the Sardar*

Ippolitov-Ivanov studied with Rimsky-Korsakov before obtaining his first professional post in Tiflis, then capital of all the Caucasus region, now Tbilisi and capital of Georgia. While interested in all the music of the region, he became particularly attracted to what he heard in Georgia. The songs and dances from this area provided the raw material for two suites of pieces, of which we play the first today.

The first movement, *In the Mountain Pass*, conjures up some of the grandeur of the landscape. It's followed by *In the Village*, depicting the colour and energy of traditional culture. *In the Mosque* reflects the adherence to the Muslim faith for most of the inhabitants of this region, while *Procession of the Sardar* displays the pomp accompanying the travel of the senior magistrate of the region.

Throughout the work, Ippolitov-Ivanov strives to convey the atmosphere and culture of the region with interesting combinations of wind and brass instruments. His use of the cor anglais is especially evocative of the non-western sounds and tone colours of traditional Caucasus music.

Programme notes by Mark Hodgkinson

Acknowledgments

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Orchestra patron

John Emeleus

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**For more information about the orchestra look at
our website:**

www.canterburyphilharmonia.org.nz