

**Canterbury Philharmonia
2011 concert season**

Saturday 26 November 7.30 pm

Programme

Anthony Ritchie Te Hau-a-Kaiaua

Guest group: Serendipity Flutes

Arr Lombardo Santa's Symphony

Ketelby, arr Ben-Meir In a Persian Market

Cohen Piccolos in the Pub

I The Jiggered Piccolo

II Glenwood Air

III Friday Afternoon

Rosauro Saudação (*Greetings*) from Concerto for Marimba

Soloist: Emma Cullen

Accompanist: Katherine Jones

Coleridge-Taylor, arr Baynes Christmas Overture

INTERVAL

Tchaikovsky Symphony no 3 in D, op 29

I Moderato assai (Tempo di marcia funebre) – Allegro brillante

II Alla tedesca: Allegro moderato e semplice

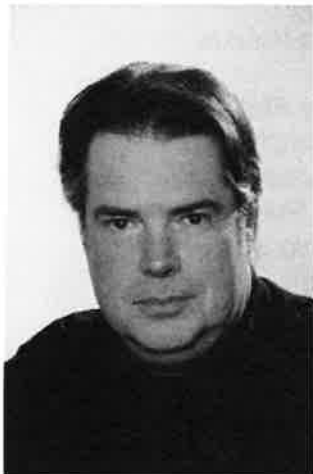
III Andante elegiaco

IV Scherzo: Allegro vivo

V Finale: Allegro con fuoco (Tempo di polacca)

Please join the orchestra for supper after the concert

Mark Hodgkinson – Conductor



Mark is the Principal Conductor of the Canterbury Philharmonia, and former Musical Director of Da Capo and Director of Notturmo. He has guest-conducted the Christchurch and Nelson Symphony Orchestras, and the Christchurch and South Island youth orchestras.

Mark is active as a freelance conductor/musical director for music theatre and opera, with appearances for Canterbury Opera, Perkel Opera, National Academy of Singing and Dramatic Art, Canterbury Children's Theatre, Christchurch Operatic (Showbiz) and Canterbury Musical Theatre.

Mark studied with Vanco Cavadariski and Sir William Southgate amongst others. A scholarship from the Music Associates of Aspen and a study grant from Creative New Zealand allowed him to attend the Aspen Music Festival and school where he undertook further studies with Murry Sidlin and conducted the Aspen Music School String Orchestra.

Mark is well known for his determined advocacy of New Zealand music and has many premieres to his credit. He is the recipient of an inaugural Arts Excellence Award from the Community Trust, and is a Life Member of the orchestra.

Emma Cullen – Marimba

Emma Cullen began learning drums at the age of 13 with a musical background of recorder and piano. Drums quickly progressed to a fascination with all things percussion and, taking into account her pianist background, marimba was an obvious choice. This year she completed a Bachelor of Music in Performance Percussion at the University of Canterbury. In 2007, Emma earned Grade 8 Tuned Percussion with Distinction from Trinity-Guildhall, London. She has performed with the Christchurch Symphony Orchestra, Christchurch Youth Orchestra, New Zealand Secondary Schools' Symphony Orchestra, Woolston Brass Band, Christchurch Youth Brass Band and the National Secondary Schools' Brass Band as well as various other ensembles.

Serendipity Flutes

Serendipity Flutes was formed over 20 years ago by Trevor Hutton, a well-known and much loved flute performer, flute teacher and flute maker. He met with eight of his LTCL flute students to play some arrangements of music for multiple flutes and Serendipity Flutes was born. Trevor still organises and plays in the group and has some great stories to tell about his long and industrious playing career

Since then, many flute players have come and gone from the group, but all have one thing in common – we love to play the flute! The current group is made up of flute teachers, orchestra players, university students, and very keen enthusiasts. A variety of different flutes are played amongst the group from the common flute and piccolo, to the less common alto and bass flutes. We meet twice monthly to try out new music, play favourite arrangements and generally have fun!

If anyone is interested in joining the group (minimum grade 8 standard) then please contact Linda Sorensen at lsorensendvm@hotmail.com

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The Orchestra

Violin 1

Alastair Sands ●
Justine Bradley
Marlys Donaldson #
Lorraine Horton #
Catherine Loye
Hazel Martin
Margaret Maw
Emma Norrish
Pauline Yates

Violin 2

Carol Frost ●
Ruth Ambrose
Chris France
Beth Garvey
Clive Morriss
Lynette Murdoch
Vicky Paton
Alan Roscoe
Alice Sillifant

Viola

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

Cello

Erika White ●
Bridget Beck
Naomi Harmer #
Mike Hurrell #
Morag Macpherson
Tracey Morgan
Christy Yau

Double Bass

John Blunt ●
Robyn Bisset #
Gareth Donnelly
Tim Wilkinson

Flute

Sarah Helleur ●
Margaret Neate
Daphne Russell
Linda Sorensen

Piccolo

Sarah Helleur
Linda Sorensen

Oboe

Alison Macklan ●
Jacqueline Kotula

Clarinet

Barbara Peddie ●
Sue Bealing
Stephen Gregory
Jennifer Tubb

Bassoon

Marco Rijnberg ●
Anne Godfrey

Horn

Sally Botur ●
Elizabeth Christensen
Averil Cullen
Megan Spragg

Trumpet

Allannah Jeune
Haley O'Neill

Trombone

Chris Adams ●
Stephen Beuzenberg
Carol Crowther

Tuba

Matthew Bennett

Timpani

David Scales

Percussion

Emma Cullen
Nelson Roberts

Keyboard

Victoria Panckhurst

● Principal
On leave

Te Hau-a-Kaiaua (The winds of Kaiaua)
Anthony Ritchie (1960 -)

In Māori mythology, Kaiaua was a child of Tāwhirimātea, the great god of the wind. The winds of Kaiaua are the nor'-westers that frequently sweep across the Canterbury plains.

Written in 1989, this piece describes an old Māori legend about a chief who disliked the hot nor'-westers so much that he instructed a tohunga (or priest) to perform a chant, making the mountains bigger and stopping the winds coming. However, this caused the plains to become too damp and miserable for the people to live there. The chief prayed for the return of the winds, and eventually they do indeed return, forcing their way over the Southern Alps.

The music for this one-movement piece is directly programmatic, owing something to the composer's experience as Composer-in-schools (1987), where children's imaginations very readily turn sounds into images. Consequently, a theme from Ritchie's own youth (from age 13) is used in the piece, to depict the march of the wind at the end

Anthony Ritchie is senior lecturer in composition at the University of Otago, and a free-lance composer. His works are regularly performed in New Zealand, and increasingly overseas as well, most notably the *Flute Concerto*.

Source: Anthony Ritchie, May 2007

Saudação (Greetings)
from Concerto for Marimba and Orchestra
Ney Rosauo (1952 -)

The Concerto for Marimba and Orchestra was written by Ney Rosauo in 1986 in Brazil and is dedicated to his son Marcelo. The work was originally written for marimba and string orchestra. With the commercial success of a 1990 CD and video by Scottish percussionist Evelyn Glennie and the London Symphony Orchestra, the concerto rapidly came to be regarded as part of the standard literature for percussion. It is considered to be the most popular marimba concerto today, and has been performed by more than eight hundred orchestras worldwide.

Tonight Emma Cullen will perform the first movement from this concerto, accompanied by piano.

Programme note: Emma Cullen

Christmas Overture
Samuel Coleridge-Taylor (1875 - 1912)
arr Sydney Baynes

Samuel Coleridge-Taylor was born in London in 1875, the son of a West African father and English mother. Early in his life, his father, a doctor, unable to make a success in Britain, returned to Sierra Leone.

As a boy, Coleridge-Taylor showed talent on the violin and by 1890, with generous backing from a Presbyterian choirmaster, he entered the Royal College of Music, studying with Charles Villiers Stanford. Elgar called him "far and away the cleverest fellow going among the younger men".

The Hiawatha trilogy made his name and performances were so plentiful that with Mendelssohn's *Elijah* it held second place only to Messiah in the hearts of choral societies the length of the country. He died in 1912 at Croydon, aged only 37, well before his full potential as a composer could be fulfilled.

His Christmas Overture appeared posthumously in 1925, arranged by Sydney Baynes, of *Destiny Waltz* fame; it features *Good King Wenceslas*, and *Hark the Herald Angels Sing* and is thought to have been put together from incidental music he wrote for a children's play called *The Forest of Wild Thyme*.

Programme note: Mark Hodgkinson

Symphony no 3 in D, Op 29 (Polish)
Peter Ilyich Tchaikovsky (1840 – 1893)

I Moderato assai (Tempo di marcia funebre) – Allegro brillante
II Alla tedesca: Allegro moderato e semplice
III Andante elegiaco
IV Scherzo: Allegro vivo
V Finale: Allegro con fuoco (Tempo di polacca)

Composed in 1875, shortly after the first piano concerto, Tchaikovsky's Third Symphony has very little Polish influence in its music. The final movement's tempo indication, aptly descriptive of the rhythmical character of the rondo theme, is the work's only connection with matters Polish

The symphony has several unique features. It's the only symphony fully composed by Tchaikovsky in a major key (notwithstanding the sombre opening). It has five movements rather than the usual four, and it's the only symphony that Tchaikovsky borrowed from for another work (the second movement appears as an entr'acte in the Hamlet Incidental Music Op67, albeit somewhat abridged).

While not a masterpiece in its own right, this symphony still shows many aspects of its composer's gifts. The reflective oboe solo of the first movement shows the way forward to similar writing in Swan Lake: indeed, the opening Funeral March is amongst Tchaikovsky's most inspired passages. Meanwhile the exuberance of the last movement puts it in the company of his ensemble dance scenes from Eugene Onegin, Swan Lake and Sleeping Beauty.

The three central movements perhaps best display different aspects of the composer's genius and not just through their orchestration. The second movement is an early example of his skill at producing orchestral waltzes that communicate far more than just a pulse for circling a ballroom. In the third, almost tentative horn and bassoon solos (lovers perhaps?) lead to one of Tchaikovsky's more impassioned passages of music and the sheer virtuosity of the writing in the Scherzo leaves more than the performers quite breathless.

Programme note: Mark Hodgkinson

Orchestra patron

Professor Emeritus John Ritchie

Orchestra Committee

Lynette Murdoch (chairperson), Ruth Ambrose (vice chairperson), Kaylene Murdoch (secretary), Stephen Gregory (treasurer), Averil Cullen (librarian), Sarah Helleur, Sally Botur

Life members

Stephen Delany, John Emeleus, Michael Fogden, Mark Hodgkinson, Ernie McBryde, Pam McLean, Barbara Peddie, Stan Raymond, Margaret Sands, Brian Smith.

Acknowledgments

Thank-you to Creative New Zealand and the businesses who advertise in our programme for their financial support of the orchestra.

Thank-you also to Gerald Oliver, Alison Hansen and Ian Thorpe for running sectional rehearsals.

Christchurch City



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

www.canterburyphilharmonia.org.nz