



**Canterbury Philharmonia**

**2010 concert season**

*Sketches of Spain*

**Saturday 27 November 7.30pm**

# Programme

**Rossini** Overture to The Barber of Seville

**Granados** Villanesca

**Mozart** Flute concerto in G

*I Allegro maestoso*

*II Adagio non troppo*

*III Rondo*

**Soloist: Christina Cooper**

## INTERVAL

**Guest group: Sangre en las Venas**

Sevillanas

Fandangos de Huelva

Bulerías

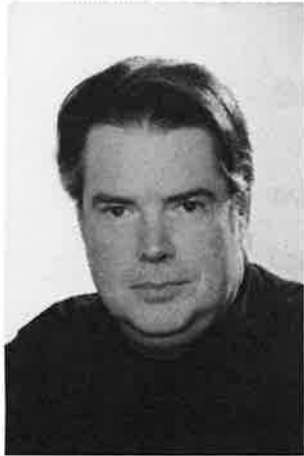
**Rodrigo** Adagio for wind orchestra

**Albéniz** Tango in D

**Chabrier** España

*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 CavadarSKI 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.

## Christina Cooper – Flute

Christina started playing the flute at the age of nine. Since then she has been involved with Christchurch School of Music (CSM) groups, and is presently taking lessons from Susan Gill. She passed her grade eight examination last year with distinction, performing in Trinity College's High Achievers' Evening, and will be sitting her ATCL shortly after her performance with the Canterbury Philharmonia Orchestra.

She has been actively involved with Cashmere High School's music programme, involved in music groups since year nine, and now leading sectional rehearsals as principal flute and woodwind section leader. She has taken part in the 2008 North Island Music Tour, and this year's Music Tour to Australia. At Cashmere High's annual October Music Competition, she has won the G.S. Pollock Shield for group performance for the last two years, and the Mauchline and Ryburn Cup for best solo woodwind performance, and the J.D. Murdoch Cup for overall solo runner-up in 2010. As well as this, she won the Arts Person and Musician of The Year for 2010 at Cashmere High's Achievers' Evening, and performed flute solos in the High School's prizegivings.

This year Christina has played in the Christchurch Youth Orchestra and New Zealand Secondary Schools' Symphony Orchestra, and worked as a woodwind tutor for the Primary Schools' Music Festival. She will study at the University of Canterbury next year, working towards a double degree in Music and Commerce.

Christina 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.

## Sangre en las Venas

Sangre en las Venas (Blood in the Veins) is a local group of aficionados who have performed Spanish and flamenco dance and music in Canterbury and other parts of the South Island since 2003. The artists have independently trained with professional flamenco teachers from Spain, the United States, Australia and South America for over fifteen years. An important figure in many of the dancer's individual

development over the last decade has been Argentinian-born professional dancer and teacher Margot Rodriguez-Childerstone. The artists of Sangre en las Venas rehearse together regularly and also teach others.

Flamenco has been spoken of as *The Dance of Life*. It comes from Andalucia, Southern Spain, and is an art that essentially expresses life's hardships and pleasures through songs and dances. It grew from the experiences and musical art forms of the gypsies from northern India who travelled and connected with the Moors of Spain through their music. The most important aspect of flamenco is the *cante jondo* (deep song) which expresses human anguish that concerns loss of loved ones and exclusion from society. Flamenco singing is rarely heard in New Zealand and is extremely difficult to master. One has to be immersed in flamenco lifestyle for many years to learn *cante jondo*. Sometimes a flautist or violinist replaces the role of the singer in flamenco.

While flamenco music is very much improvised in line with songs, there are particular rhythmic structures called *compás* which singers, dancers and guitarists, respectively, must all be clear about. The singer would normally dictate to the dancer and musician the tempo, and at what points to mark rhythm quietly with arm work and falsettas and when to launch into noisy footwork and strumming rhythm. When there is no singer, the dancer dictates the tempo and various sections of the dance to the musicians. When the dancer wishes to change to different movements, she performs a *llamada* or *displante* both of which split up the dance into sections, acting as signals to the musician to play a different tempo and technique to reflect her movements. The musicians must follow exactly the elaborate steps that the dancer often improvises. In addition, those flamencos on the side clapping all form part of the music when they shout encouragement as each dance climaxes, pauses and restarts. Jaleo is the combined effort of the entire group and is what gives flamenco its ambiance and passion.

Tonight's performers are Rebecca Cookson, Elaine Gibbs, Anna Begg, Emily Napolitano, Simone Hamblett, Felizitas Knitsch, David Sutton (guitar), Doug Brush (cajón) and Sarah Helleur (flute).

They will perform the popular Castillian folkdances las Sevillanas, Fandangos de Huelva and the lively Bulerías from Jerez, with all the colour and zapateado of southern Spain.

## The Orchestra

### Violin 1

Lois McCallum ●  
Cherry McCallum §  
Catherine Brown  
Marlys Donaldson  
Lorraine Horton  
Catherine Loye  
Hazel Martin  
Margaret Maw  
Emma Norrish  
Lorraine Tang  
Edith Wicks

### Violin 2

Carol Frost ●  
Ruth Ambrose  
Beth Garvey  
Hamish Horton  
Clive Morriss  
Lynette Murdoch  
Alan Roscoe  
Alice Sillifant  
Lucinda Burgess #

### Viola

Margaret Sands ●  
Hanna Krause  
Mary Lovell #  
Tania McHugh #  
Kaylene Murdoch  
Clare O'Connell  
Lynn Oliff  
Katherine Trought

### Cello

Erika White ●  
Bridget Beck  
Kate Fleming  
Naomi Harmer  
Mike Hurrell #  
Penny Macadam  
Morag Macpherson  
Tracey Morgan  
Suzanne Shillito #  
Kerry Murphy #  
Yvonne Webb  
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 ●  
Greta Bond #  
Jacqueline Kotula

### Clarinet

Barbara Peddie ●  
Sue Bealing #  
Stephen Gregory  
Jennifer Tubb

### Bassoon

Marco Rijnberg ●  
Anne Godfrey

### Horn

Sally Botur ●  
Elizabeth Christensen  
Averil Cullen  
Megan Potter

### Trumpet

David Black  
Vincent Hardaker  
Allannah Jeune

### Trombone

Chris Adams ●  
Stephen Beuzenberg  
Carol Crowther

### Tuba

Matthew Bennett

### Timpani

Nelson Roberts

### Keyboard

Victoria Panckhurst  
Christy Yau

● Principal  
§ Associate principal  
© Acting principal  
# On leave

## **Overture to The Barber of Seville** **Gioachino Rossini (1792-1868)**

Gioachino Rossini wrote his most famous comic opera when aged only 24. He went to some effort to give it an overture that included some genuine Spanish themes and must have been quite disappointed when the audience at the Rome premiere were less than enthusiastic about it. Ever the commercial artist, Rossini responded quickly, removing the original work and substituting an overture that had already prefaced two previous operas, neither of which had opened in Rome. It is a work that has never failed to whet the appetite of an audience, either in the opera house or concert hall.

The overture's structure is fairly typical of Rossini at this stage of his career. The slow introduction gives way to a quicker quasi-sonata form section of some length which includes the famous gradually built crescendos, and the work concludes with a vigorous coda. Throughout Rossini deftly contrasts musical ideas with clever shifts between string and wind colours. Still, it's a shame the original piece has been lost.

## **Villanesca** **Enrique Granados (1867-1916)**

Enrique Granados established himself as a composer, pianist and painter in Barcelona after two years study in Paris (1887-89). Success as a composer came with zarzuelas (a form of operetta, unique to Spain), and many works for piano. On the brink of international fame following the successful premiere of his opera "Goyescas" in New York early in 1916, he drowned in the English Channel when the ferry he was travelling on was torpedoed by a German U-boat. Villanesca comes from 12 danzas espanolas (1890), originally for piano.

## **Flute Concerto in G, K 313** **Wolfgang Amadeus Mozart (1756-1791)**

Mozart composed his first flute concerto at Mannheim early in 1778. The work formed part of a commission from the amateur Dutch flautist Ferdinand Dejean for several works, including three concerti. Mozart only completed two.

This work begins with a cheerful and lively movement. The second movement's austere opening gives way to an elegant and thoughtful discourse from the soloist, punctuated with supportive comments from the orchestra. The final movement is a Rondo and features a witty and light-hearted minuet theme that frames episodes of increasingly demanding passage work from the soloist.

## **Adagio for wind orchestra** **Joaquin Rodrigo (1901-1999)**

Joaquin Rodrigo faced many challenges throughout his life, which neatly spanned the twentieth century. Not least was becoming almost totally blind at three years of age. This did not prevent the commencement of musical studies in Valencia from age seven, and he went on to become the most internationally renowned Spanish composer of the century. Throughout his career he composed in Braille, with transcribers converting the works into standard notation for publication.

While his reputation initially relied on the success of his works for guitar and orchestra, his output includes important works for other instruments and combinations. The work presented here was commissioned in 1966 and premiered in Pittsburgh USA. Meditative wind cadenzas flow into sections of vigorous energy but the music returns to its calm beginnings and closes serenely.

**Tango in D, Op 165 No 2**  
**Isaac Albéniz (1860-1909), orchestrated by Sir**  
**Malcolm Arnold**

Isaac Albéniz was born in 1860. A child prodigy, he passed the piano entrance examination to the Paris Conservatoire when aged only 7. They refused to take him on the grounds he was too young. This may have been a blessing in disguise as he went on to become one of Spain's most important composers.

Tango in D is typical of this form of dance. The quintessential dotted duple rhythm in the bass provides an infectious lilt with which to add a lazy, sensuous melody. Two somewhat melancholic passages aside, this melody infuses the work with a general sense of well-being and contentment.

**España**  
**Emmanuel Chabrier (1841-1894)**

Various pundits have commented over time that the best Spanish music is written by French composers, citing Emmanuel Chabrier's España as perhaps the best example. One might feel that Joaquin Rodrigo's Concierto de Aranjuez has put this argument to bed for good, but there is no denying the Spanish influence permeating Chabrier's most famous work, nor the immediate success it enjoyed from its first performance in 1883.

Chabrier had spent the latter half of the preceding year touring Spain, soaking up the colours and rhythms of its folk music and dance. He clearly had little trouble in distilling his experiences into an evocation of the country's special energy and character.

The work has two principal themes, the first a rhythmically vigorous melodic fragment, countered by a considerably longer rising lyrical line. The two ideas are developed and worked against each other, with many shifts of dynamic and tone colour before building to a powerful and energetic conclusion.

*Programme notes by Mark Hodgkinson*



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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, Michael Thrasher.

## **Acknowledgments**

Thank-you to the Lion Foundation and the businesses who advertise in our programme for their financial support of the orchestra.

Thank-you also to the National Library of New Zealand and the Christchurch School of Music for hire of their music.

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

**[www.canterburyphilharmonia.org.nz](http://www.canterburyphilharmonia.org.nz)**