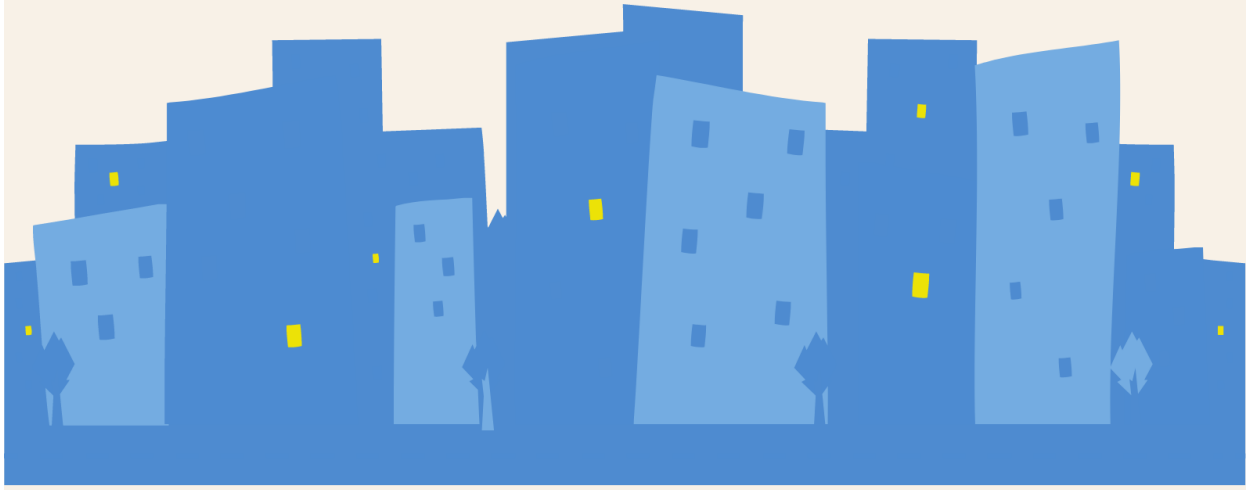
Canterbury Philharmonia

City Life

The Piano, 2.30pm
Sunday 13 August 2023

Music by Ryan, Norman, Coates,
Respighi and Mussorgsky.



Mark Hodgkinson- Conductor

PROGRAMME

Linwood March **Tony RYAN (b. 1951)**

The Fountain of Valle Giulia at dawn **Ottorino RESPIGHI** (1879-1936)

London (London Every Day) – Suite for orchestra **Eric COATES** (1886-1957)

INTERVAL

The Park – Suite for orchestra **Philip NORMAN** (b. 1953)

The Great Gate at Kiev **Modest MUSSORGSKY** (1839-1881)

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

Our life members are: Stephen Delany, John Emeleus, Anne Godfrey, Stephen Gregory, Mark Hodgkinson, Clive Morriss, Lynn Oliff, Barbara Peddie, Margaret Sands and Brian Smith.

Programme Notes

Linwood March Tony RYAN (b. 1951)

Tony Ryan is a prominent New Zealand composer, conductor, teacher and critic. His composing career has produced a considerable body of work that ranges from opera to chamber music.

Linwood March is a typically structured march with two main themes in the exuberant opening section, followed by a flowing melody for the Trio. The return to the opening themes is heralded by a percussive fanfare, and a flamboyant piccolo decoration adds to the excitement.

Linwood March was conceived as an orchestral work and received its first performance in 2004 as part of the festivities marking the 50th anniversary of Linwood College. It continues to receive performances for school occasions.

The Fountain of Valle Giulia at dawn Ottorino RESPIGHI (1879-1936)

Respighi completed his Fontane di Roma in 1916, immortalising in sound both the character and the environs of four different fountains in the city at various times of the day.

The Valley Giulia fountain(s) are in fact twin fountains to the east of the Tiber. Designed by Cesare Bazzani, they were built in 1911 in what was then a pastoral area of the city, used for grazing cattle.

London (London Every Day) – Suite for orchestra Eric COATES (1886-1957)

1. Covent Garden (Tarantelle)

2. Westminster (Meditation)

3. Knightsbridge – In Town To-night (March)

Already established as a composer, Eric Coates was inspired by views from his Baker Street flat to compose a three-movement orchestral suite that celebrated those city vistas and locales.

An energetic opening movement includes a setting of the song ‘Cherry Ripe’ from the 1800’s, reflecting perhaps the fruit stalls common in Covent Garden. Westminster is clearly in earshot by the end of the middle movement, and

Knightsbridge has long resounded to marches rehearsed and performed by various Guards Bands of the British Army.

Initially, the reception for the suite was lukewarm. Luck was at hand when a BBC producer chose a freshly recorded 'Knightsbridge' as the theme music for a new radio show, 'In Town Tonight'. Within minutes for the first programme airing, Coates found himself deluged with phone calls, and subsequently mail, all congratulatory and wanting to know about this new piece. A similar response was experienced by the BBC and Coates suddenly found himself elevated to national stardom.

The Park – Suite for orchestra Philip NORMAN (b. 1953)

1. Mists

2. Band Practice

3. The Power Walker

4. Children at Play

5. Aerobics

6. Evening Romance

7. After Dark

8. Mists

The following unattributed note appears in the programme for the first performance of The Park, given 20 April 1996.

As a parent of preschoolers Philip Norman has made the acquaintance of a great number of parks in recent years. Apart from grass, trees and, in his view, mercifully, at least a token swing, all parks have at least one point in common – diversity of use.

'The Park' collects together various snapshots of activity encountered in these havens for harassed parents. The music uses as a point of departure a short atmospheric piece, 'Mists', originally written for the Christchurch Symphony Orchestra in 1991 as part of the orchestra's 'entrée' series of commissions. From there it traces a possible daily cycle of use for a park with a succession of noise makers ('Band Practice', 'Children at Play'), peace seekers (Evening Romance), and exercise freaks ('Power Walker', 'Aerobics'). 'The Children at Play' movement, incidentally, is an arrangement of a sequence extracted from Philip Norman's opera 'A Christmas Carol'.

Perhaps the most fascinating aspect of a park is how such a benign and appealing space by day can assume such a sinister air at night. 'The Park' closes with a suggestion of menace ('After Dark') and a reappearance of the 'Mists' material completes the sense of a twenty-four hour passage.

The Great Gate at Kiev Modest MUSSORGSKY (1839-1881)

City gates have a long history. Primarily designed to keep people either in or out, they can also present a decorative value and perhaps support a population's sense of its own prestige, as well as marking a territorial limit. Modern day equivalents may be the large sculptures found at the boundaries of some cities, Neil Dawson's Fanfare for example.

Viktor Hartmann was a Russian architect and painter whose works numbered well over four hundred. He became a good friend of Mussorgsky, who was very disturbed when Hartmann passed away suddenly aged only 39.

Hartmann's watercolour 'The Great Gate at Kiev' was not a painting of an existing structure. The original medieval gates had been destroyed centuries earlier. Hartmann's creation was a response to a competition, which was later cancelled. Mussorgsky's musical reaction to the painting matches the splendour and grandiosity of Hartmann's conception. The gate is an imposing work of architecture which would have been a standout structure had it been built. The painting still exists and is held at Pushkin House in Saint Petersburg.

Programme notes by Mark Hodgkinson

Our next concert:

Sunday November 12th 2 30pm

Philip Carter Family Concert Hall, The Piano

The Orchestra

Violin 1
Alastair Sands ●
Justine Bradley
Tess Browne #
Marlys Donaldson
Alison Griffith-Collins
Lorraine Horton
Margaret Maw
Margaret Noble
Emma Norrish
Georgina Wood

Violin 2
Carol Frost ●
Ruth Dove
Beth Garvey
Nicholas McBryde
Lynette Murdoch
Olivia Murray
Erika Sirisomboonwong
Joy Williams#
Daniel Wong#

Viola
Katherine Trought ●#
Kaylene Murdoch ●●
Alex Hurrell
Mary Lovell #
Margaret Sands
Philippa Upton
Johan Vermeer
Nick Wogan

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

Double Bass
Tim Wilkinson ●
Robyn Bisset
Bryan Isbister
John Blunt

Flute
Sarah Helleur ●
Bryony Bedggood
Natasha Chernousova
Anna Morrison

Piccolo
Bryony Bedggood

Oboe
Alison Macklan ●
Malcolm McCulloch
Ian Thorpe#
Rachel Wang

Cor Anglais
Alison Macklan

Clarinet
Barbara Peddie ●
Iris Brookland
Kate Fleming
Jennifer Tubb

Bassoon
Milja Albers-Pearce ●
Reina Dornan#
Susan Lewis
Hayley Roud +

Contra Bassoon
Hayley Roud +

Saxophone
Jenny Bartley
Jennifer Tubb

Tenor Saxophone
Anna Morrison

Horn
Jenny Bartley
Sally Botur
Elizabeth Christensen
Angeline Dew

Trumpet
Lucy Page-Dalton
James Upton
Tom Wilkinson +

Trombone
Carol Crowther ●
Margaret van Ginkel +

Bass Trombone
Mark Gregory+

Tuba
Matthew Bennett #
David Pearce +

Timpani
David Scales

Percussion
Jonathon Tressler ●
Kylie Bathe+
Harry Hampton +
Austin Huang+

Keyboard
Rewi Haar

● Principal
●● Acting Principal
On Leave
+ Guest Player