Canterbury Philharmonia
2023 Concert Season

Sunday 7 May 2.30pm
Philip Carter Family Concert Hall, The Piano

www.canterburyphilharmonia.org.nz

Programme

Gabriel Baird– Soloist

Gabriel Baird is a 22 year old Christchurch born musician. He studied performance in piano and bassoon at the University of Canterbury and has been involved in a variety of musical endeavours throughout Christchurch. Gabriel has worked as a musical director and conductor, frequently plays bassoon with the Christchurch Symphony Orchestra, and is an accomplished pianist as a solo performer, accompanist and general music whiz.

PROGRAMME

Louise FARRENC (1804-1875)
Overture No.1 in e minor, op.23

Ludwig van BEETHOVEN (1770-1827)
Piano Concerto No.3 in C minor, op.37-1st movement

Soloist – Gabriel Baird

INTERVAL

Anthony RITCHIE (b 1960)
Symphony No.1 op.59 – "Boum"

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: Charles Begg, Stephen Delany,
John Emeleus, Stephen Gregory, Mark Hodgkinson, Clive Morriss,
Lynn Oliff, Barbara Peddie, Margaret Sands and Brian Smith.

Programme notes

Overture No. 1 in e minor, op.23 Louise FARRENC (1804-1875)

Louise Farrenc (nee Jeanne-Louise Dumont) was born into a family of prominent sculptors. While pursuing studies as a pianist (she was to become an important touring soloist and teacher at the Paris Conservatoire), Louise undertook compositional studies with Antonin Reicha, discontinuing these on her marriage to a fellow student, flutist Aristide Farrenc.

The Farrencs toured Europe for some years as a duo, but eventually returned to Paris to settle, with Louise resuming her studies with Reicha. Louise became a leading professor of piano at the Paris Conservatoire, and composed works for piano, chamber ensembles and for orchestra. Her achievements were such that she was able to successfully demand to be paid the same as her male colleagues at the Conservatoire.

The overture on today's programme demonstrates both the skill and assuredness of its author. Composed in 1834, it is a taut work of considerable dramatic energy, apparent immediately from the opening bar. This energy is sustained throughout the work and remains present even when the melodic component is more lyrical. Confident changes of instrumental groupings enhance the dramatic argument while providing sound-colour variations as the work drives forwards to a triumphant close.

Piano Concerto No.3 in c minor, op.37 – 1st movement Ludwig van BEETHOVEN (1770-1827)

The first performance of Beethoven's third piano concerto was on 5 April 1803 (just over 220 years ago). Beethoven had begun its composition as early as 1800, but still had not written out the piano part completely by the day of the performance. Since convention required the soloist to perform from music, he assembled what he had and caused many a nervous moment for his page-turner Ignaz von Seyfried, as it was not always clear when he should make the turn.

The concerto itself is remarkable for a number of reasons. Perhaps chief amongst these is the symphonic scale of the work, established from the beginning with an orchestral introduction that could almost stand as a work complete in itself. Consequently, the piano introduction needs to impress on the listener that it is the featured instrument and Beethoven established that in two ways. He begins the solo with a virtuosic display of playing scales and follows that with a demonstration of the new highest note (a 'G') as the pianist executes the opening theme. This note had only recently become available on the piano, following an extension of over an octave of new notes to the instrument.

Also worth attention is the end of the cadenza. Orchestral re-entries at this time tended to be rather direct, so the somewhat ominous tolling of the rhythmic motive from the third bar of the work by the timpani over a less than assured key centre elsewhere would have caused some amazement, even

disquiet in the listeners. It can reasonably be argued that the compositional confidence on display here was a clear foreshadowing of Beethoven's direction in works to come.

Symphony No. 1 'Boum' op.59 (1993) Anthony RITCHIE (b 1960)
1 Largo-Allegro-Moderato-Allegro-Largo
2 Allegro Energico
3 Adagio, mesto (For the innocent of Bosnia)
4 Allegro
Programme notes from **anthonyritchie.co.nz**
The title of this symphony comes from the ominous tam tam stroke that opens the first movement, a mysterious sound heard by two of E M Forster's characters in A Passage to India; when they investigate the Marabar Caves. This is a sound which symbolises the mysteries of life and death, although Ritchie warns us not to take it all too literally. "The echo is only a starting point to a general theme of human struggle. The listener can interpret the music in his or her own way."
The first movement opens sonorously in the tonality of G, pulsating chords leading us inevitably to the first main theme, a theme that Ritchie himself characterises as a "muscular, Brucknerian theme", although the momentum that it engages owes more to Shostakovich. A sinuous saxophone theme is very significant in the central section, as is the lengthy oboe theme in the moderato section. The second movement opens with the sharp, bright sounds of oboes and clarinets accompanied by Cook Islands log drums. The log drum punctuates the movement's textures and creates a sense of propulsion. A light-hearted dance introduced by string quartet offers an opportunity for a change of mood. The third movement is a lament for the victims of the Bosnian wars. The highly evocative scoring of the opening pages was inspired by the wailing of a Māori karanga, while tolling bells imbue this elegy with a special sense of tragedy. The symphony ends with a "grand dance" which shows Ritchie has not been untouched by rock music. Several themes are brought together in an ecstatic coda, after which the music slowly unwinds over a reiterated pedal note. The opening of the first movement returns, and the final sound we hear is a single stroke on the tam tam.
Symphony No.1 "Boum" was completed while Ritchie was Composer-in-residence with the Dunedin Sinfonia in 1993, and first performed the following year, under the baton of Sir William Southgate. It has received numerous performances, and in 1998 was recorded for Concert FM by the New Zealand Symphony Orchestra.

Programme notes by Mark Hodgkinson

Our next concert:

Sunday August 13th 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 Noble
Emma Norrish
Georgina Wood
Margaret Maw #

Violin 2
Carol Frost ●
Ruth Dove
Beth Garvey
Nicholas McBryde
Lynette Murdoch
Olivia Murray
Jennifer Tod
Joy Williams
Alice Sillifant #
Daniel Wong#

Viola
Katherine Trought ●
Mary Lovell
Kaylene Murdoch
Margaret Sands
Johan Vermeer
Nick Wogan

Cello
Jane Radford ●#
Bridget Beck
Mike Hurrell
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 van Dyk

Cor Anglais
Malcolm McCulloch

Clarinet
Barbara Peddie ●
Iris Brookland
Kate Fleming
Jennifer Tubb

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

Saxophone
Ian Thorpe

Horn
Jenny Bartley
Sally Botur
Elizabeth Christensen
Angeline Dew

Trumpet
Lucy Page-Dalton ●
Tom Wilkinson +

Trombone
Carol Crowther ●
Mark Gregory +

Tuba
Matthew Bennett #
David Pearce +

Timpani
David Scales

Percussion
Jonathon Tressler ●

● Principal
On leave
+ Guest player