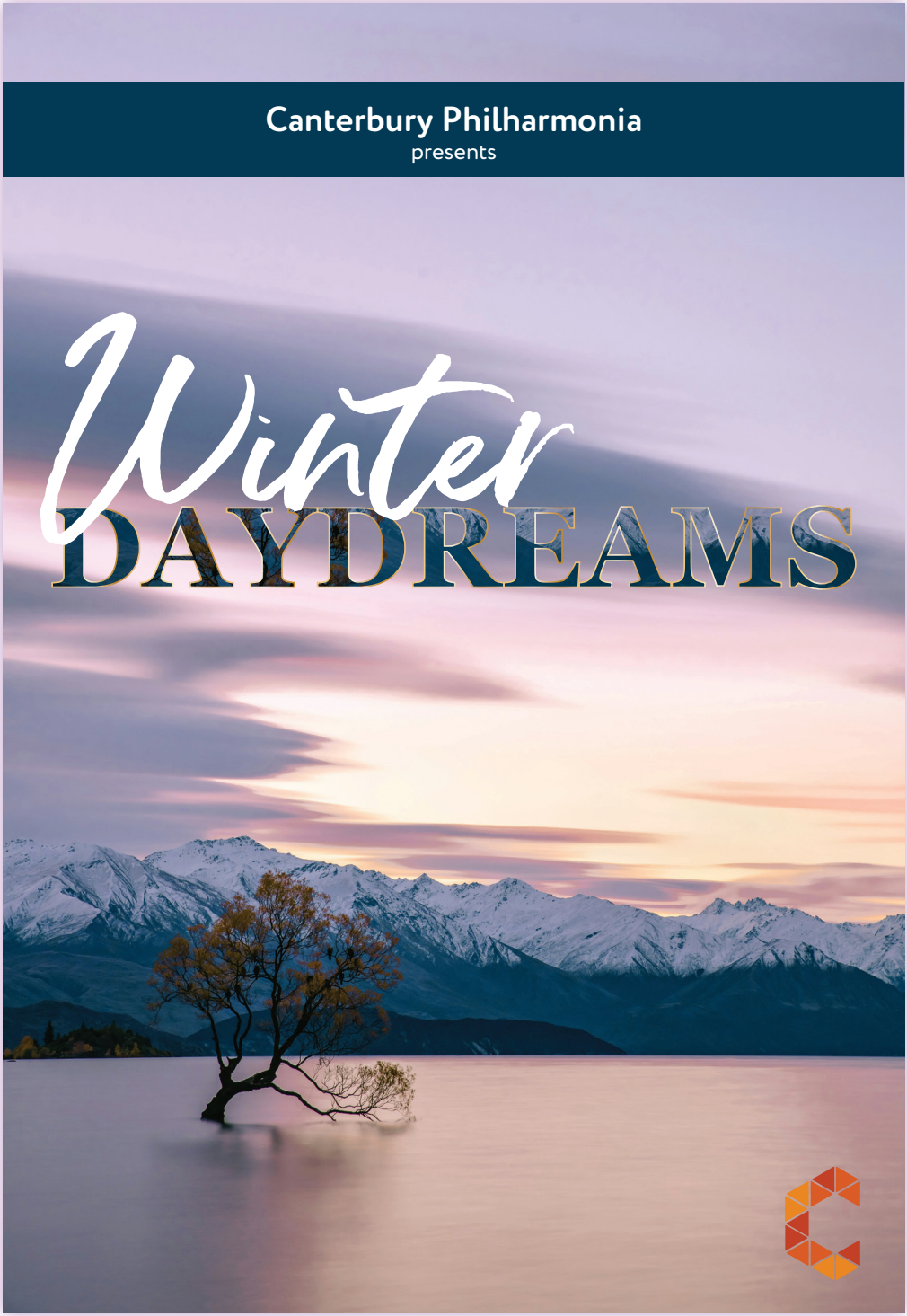
Canterbury Philharmonia
presents

Winter DAYDREAMS



Today's Programme

2.30 p.m. Sunday 11 May 2025
The Piano

HOLST	A Somerset Rhapsody
CHAMINADE	Flute Concertino
TCHAIKOVSKY	Symphony No.1 *Winter Daydreams*

Life Members

Stephen Delany, John Emeleus, Anne Godfrey, Stephen Gregory, Mark Hodgkinson, Clive Morriss, Lynn Oliff, Barbara Peddie, Margaret Sands, Brian Smith

Patron

John Emeleus

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Librarian: Alison Griffith-Collins
Committee: Milja Albers-Pearce
Ex officio: Mark Hodgkinson

Conductor ◦ Mark Hodgkinson

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 USA.

Mark has conducted numerous orchestras, opera and theatre companies throughout New Zealand. In 2021 he was Music Director and conductor for Toi Toi Opera's inaugural production of Puccini's *Suor Angelica*.

Recent successes include conducting arrangements of *Stairway to Heaven* and *Viva La Vida* for St Andrew's College, with both performances receiving substantial views on YouTube channels. Forthcoming engagements include conducting the New Zealand Doctors' Orchestra and Toi Toi Opera's upcoming season of Vaughan Williams' *Riders to the Sea*, as well as conducting the Christchurch School of Music's Alumni Orchestra as part of the School's 70th anniversary celebrations in July.

Flute ◦ Louise Shen

Louise is a 15-year-old student at Burnside High School where she is in the Specialist Music Programme. Having played flute now for eight years, Louise is currently preparing for her ABRSM Diploma (in flute and piano). Louise displays extraordinary commitment and diligence towards her playing and study, and is already in demand as a soloist and ensemble player. As well as several orchestras at Burnside High, Louise plays in the Sinfonia and the Concert Band at CSM and is in the NZ Secondary Schools Orchestra this year.

Earlier this year Louise was selected to be in the masterclass held in Christchurch by international Welsh flutist Emily Beynon – the soloist in the NZSO's first concert of the season. "This was an inspirational and engaging experience – to be able to play for such a renowned flutist," she says.

The Canterbury Philharmonia is delighted to share the concert platform with Louise Shen this afternoon as part of the Orchestra's Emerging Artists Programme. Louise's flute teacher is Natasha Chernousova, a member of the Philharmonia.

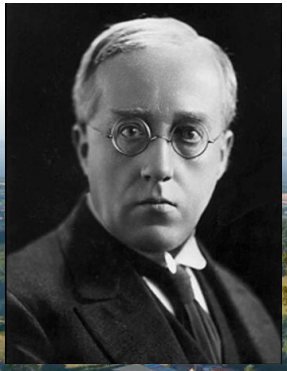
Gustav Holst ◦ *A Somerset Rhapsody Op. 21*

A Somerset Rhapsody, composed in 1906, was dedicated to Cecil Sharp, the renowned collector of English folksong music. Initially the work was called *A New Selection of Songs of Somerset*, using songs from Sharp's collections. Originally containing many folk tunes, Holst rewrote the Rhapsody in 1910 to include only three folksongs. *The Sheep-Shearing Song* (also known as *It's a Rosebud in June*) invokes an idyllic pastoral setting. *High Germany* is a song about marching off to war, and is also used by Holst's life-long friend and colleague Ralph Vaughan Williams in his own Folk Song Suite. *True Love's Farewell* is a song about lovers saying goodbye, and is sometimes also known as *Ten Thousand Miles*.

Although *A Somerset Rhapsody* is not a programmatic work, Holst once divulged to a friend that his inspiration for these three songs does indeed have a narrative:
"Into a quiet country scene comes the sound of approaching soldiers. A youth who is courting a girl is persuaded to enlist and go to war. The soldiers march into the distance and the pastoral quietness returns. The girl is left alone."

After its première in 1910 at The Queens Hall, Holst regarded *A Somerset Rhapsody* as the first true success in his composing career.

Gustav Holst 1874–1934



Cécile Chaminade ∘ *Flute Concertino Op. 107*

Cécile Chaminade was one of the few women of her time to make a living solely from composing and publishing her music. Chaminade achieved recognition as the first female composer to be awarded the *Légion d'honneur*, the highest French order of merit.

Cécile Chaminade
1857–1944

Born to a working-class family in 1857, Cécile Chaminade displayed every sign of being a piano prodigy, publishing her first composition *Deux Mazurkas* at the age of 12. However, her father wouldn't allow her to study formally. Badgering from close family friend and composer Georges Bizet eventually persuaded Chaminade's father to permit his daughter to take private lessons from one of the Paris Conservatoire professors.

Debuting as a concert pianist at the age of 18, Cécile became well-known throughout Paris for her stunning, virtuosic playing. Her concerts initially featured her own compositions as well as music by others, including Chopin. Audiences across Europe (and presently the USA) delighted in her tours; she even won royal approval in 1892 on her British tour, performing for Queen Victoria. Her *Prélude for Organ Op.78* was performed at the Queen's funeral in 1901.

In 1902 the Paris Conservatoire commissioned her to write a Flute Concertino as an examination piece; the technically demanding work is a stunning display of talent, versatility and skill, and is regularly performed by flautists today and recorded by such artists as James Galway, Susan Milan and Emmanuel Pahud.

Cécile Chaminade also wrote and published several books of graded compositions, not only demonstrating her expert technical understanding of the piano, but also the contemporary market demands from middle-class female homemakers and aspiring amateurs. Consistently on the cutting edge of the music industry, Chaminade was a pioneer of the new recording industry in the early 20th century. She was one of the first composers to record her own music on a piano-roll and perform concert duets with these recordings on pianola.

The Concertino loosely follows the Rondo structure, with a clear theme which alternates with contrasting sections. The contrasting sections are unusual for the time, with harmonic surprises and a loose-knit structure, among other innovative variations to the traditional Rondo form.

Pyotr Ilyich Tchaikovsky ∘ Symphony No. 1 in G minor Op.13 *Winter Daydreams*

1. Allegro Tranquillo (Dreams of a winter journey)
2. Adagio cantabile ma non tanto (Land of desolation, land of mists)
3. Allegro scherzando giocoso (Scherzo)
4. Andante lugubre, Allegro moderato (Finale)

Tchaikovsky began working on "Winter Daydreams" in March 1866, just after he had accepted a professorship at the new Moscow Conservatory. At that time, he was trying to establish a reputation for himself as a composer, without much success. He had been beset by scathing reviews and failure to get works performed.

Written when Tchaikovsky was 26, the Symphony No. 1 is the composer's earliest notable work. The composer's brother Modest asserted that the symphony's creation – from beginning to end – cost his sibling more labour than any other work, and even involved considerable suffering, taking a toll on his mental and physical health.

Because of his full-time teaching duties at the Moscow Conservatory, Tchaikovsky could compose only at night. And those weeks of sleepless nights, spent chain-smoking and

hunched over manuscript paper, were catching up with him fast. Not only was Tchaikovsky paralysed by doubt about the quality of his work – his former composition teacher had dismissed early drafts that Tchaikovsky shared – but insomnia was also triggering hallucinations and numbness in the composer's hands and feet. In July 1866, he suffered his first nervous breakdown. His doctor reportedly described him as "one step away from insanity".

Despite the emotional and physical crises it inflicted, the First Symphony became one of Tchaikovsky's favourite compositions. After one performance in 1883, he said: "I have great affection for this symphony and deeply regret that it has to lead such a tragic life."

Tchaikovsky gave the symphony the descriptive title "Winter Daydreams" and gave atmospheric titles to the first two movements as well. *Daydreams of a Winter Journey* is followed by the slow second movement, *Land of Gloom, Land of Mist*. Movement three Scherzo and Movement four Finale don't carry any programmatic title. Tchaikovsky didn't design it to tell a story, but rather to elicit a specific mood for entering the work's wintry realms.

Pyotr Ilyich Tchaikovsky 1840–1893

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Today's Orchestra

Sunday 11 May 2025

Violin I
Alastair Sands (Leader)
Justine Bradley
Marlys Donaldson
Alison Griffith-Collins
Sally Langley
Victoria Lee
Margaret Maw
Margaret Noble
Emma Norrish
Georgina Wood

Violin II
Carol Frost (Principal)
Ruth Dove
Beth Garvey
Mary Kerridge
Nicholas McBryde
Lynette Murdoch
Olivia Murray
Joy Williams

Viola
Katherine Trought (Principal)
Robyn-Jane Chernishov
Alex Hurrell
Kaylene Murdoch
Margaret Sands

Cello
Katy Brett (Principal)
Mike Hurrell
Bridget Beck
Amy Isbister
Tracey Morgan
David Plew

Double Bass
Tim Wilkinson (Principal)
Robyn Bisset
John Blunt
Theo Henderson

Flute
Bryony Bedggood (Principal)
Natasha Chernousova
Sarah Coulter
Karin Oswin

Oboe
Malcolm McCulloch (Principal)
Alison Macklan

Clarinet
Kate Fleming (Principal)
Iris Brookland
Jennifer Tubb

Bassoon
Milja Albers-Pearce (Principal)
Reina Dornan
Susan Lewis

French Horn
Jenny Bartley
Sally Botur
Elizabeth Christensen
Angeline Dew

Trumpet
Lucy Page-Dalton (Principal)
Mike Bickers
James Upton

Trombone
Carol Crowther (Principal)
Eunseong Kim
Geoffrey Wheeler

Tuba
David Pearce

Timpani
David Scales

Percussion
Hannah Kagawa
Stephen Weir

Next concert:
Witches, Wizards and Trolls
2.30 p.m.
Sunday 17 August
Charles Luney Auditorium,
St Margaret's,
12 Winchester St, Merivale.

Fun for all the family