



*The Young Person's
Guide to the
Orchestra*

**Canterbury Philharmonia
2012 concert season
Sunday 19 August 2.30 pm**

Programme

Quilter A Children's Overture

Massenet Meditation from *Thaïs*

Soloist: Isaac Shatford

Beethoven Turkish March from *The Ruins of Athens*

Offenbach Galop Infernal (Can-Can)

INTERVAL

Christchurch Boys' Choir

Amani - Synder arr. McGirr

Soloists: Bob Gaudin, Timothy Maguire

Pokarekare Ana - Tomoana adapted by McGirr

Soloist: Liam Helleur

Trashin' the Camp - Collins arr. McGirr

Soloists: Joel Gage, Dean Holdaway

Humpty Dumpty - Perry

Hush! Somebody's Callin' My Name - Trad arr. Dilworth

The Parting Glass - Irish Trad arr. McGirr

Soloist: Sam Tabak

Britten The Young Person's Guide to the Orchestra

Narrator: Blair McHugh

Saint-Saëns Bacchanale from *Samson et Dalila*

Mark Hodgkinson – Conductor

Mark Hodgkinson is a Christchurch free-lance conductor and teacher. Following study towards a performance degree in trumpet at Canterbury University, he travelled to Sweden to learn from Bo Nilsson, an internationally recognized trumpet pedagogue. His three years there were supported by the Swedish Institute with a Guest Scholarship. On his return to New Zealand, he joined the Auckland Philharmonia and played with them for a period of three years before returning to Christchurch.

Mark had already received conducting tuition in his teens from Peter Zwartz at the then Christchurch School of Instrumental Music (now CSM), and had conducted some of their ensembles. This work continued in Sweden with opportunities to work with Limhamns Brass Band, and on his return to Auckland, he conducted a production of Tchaikovsky's opera *Eugene Onegin* for Perkel Opera and was assistant conductor for Mercury Opera's production of *The Tales of Hoffmann*.

Back in Christchurch, he was re-engaged by the CSM, and was soon receiving engagements with amongst others Christchurch Operatic, Canterbury Music Theatre, Christchurch Youth Orchestra, Christchurch Symphony Orchestra, Nelson Symphony Orchestra, and Canterbury Opera. Particular highlights included successful productions of *Les Miserables* for Christchurch Operatic and *Christmas Carol* by Philip Norman for Canterbury Opera. Mark programs music of New Zealand composers whenever he can and has been responsible for the commissioning of many new works.

A study trip to the Aspen (Colorado) Music School and Festival in 1995 was supported by Creative New Zealand, Music Associates Aspen and with an Arts Excellence Award from the Community Trust. It was a particularly enriching and inspiring experience.

Mark's first love is orchestral music and shortly after his return to Christchurch he began conducting for the Canterbury Philharmonia. He has been with them for over 20 years. He was also music director of the chamber orchestra Da Capo for some ten years, and has been the conductor for the Artist Doctors' Orchestra in Christchurch for several years. His success with the latter group led to his appointment in 2012 as conductor for the inaugural New Zealand Doctors' Orchestra (NZDO). Mark directed this orchestra of some 65 able musicians in a fully sold out concert at Nelson in June.

Isaac Shafford – Violin

Isaac has been learning the violin for 13 years, and has been under the tutelage of Oleg Kotorovich since 2010. He has been the recipient of many awards, including the Royal Schools' trophy for the highest exam mark in Canterbury, and the Katherine Lund Cup for most promising player. Isaac is currently on scholarship for violin and piano at St Andrew's college, where he is the violinist in the award-winning trio "8 Strings & 88 Keys." Recently, he has participated in the National Concerto Competition, in which he performed Charles de Bériot's 9th Violin Concerto.

Christchurch Boys' Choir

Over the last 25 years, hundreds of boys from dozens of local schools have rehearsed, performed and had fun with Christchurch Boys' Choir.

Christchurch Boys' Choir is an auditioned choir for treble (unbroken) voices. The choir sings a range of pieces from traditional songs, spirituals, sacred song, opera, jazz and movie soundtracks. The two to four part arrangements are carefully selected by the Musical Directors to challenge the boys whilst entertaining audiences.

The choir performs several times a year and has a week-long out of town residential workshop and performance tour. They are available for concerts and corporate functions in Christchurch.

Our boys become confident young men; through coaching from experienced music mentors and being surrounded by some excellent role models. Throughout all the accomplishments, lasting friendships are made and many of our members go on to the National Secondary School Choir and the National Youth Choir.

For more information about hiring or joining the choir please see www.christchurchboyschoir.co.nz



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The Orchestra

Violin 1

Alastair Sands ● #
Janet Crofts ©
Justine Bradley
Marlys Donaldson
Lorraine Horton
Natalie Jones
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

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

● Principal
© Acting principal
On leave

Cello

Erika White ●
Bridget Beck
Naomi Harmer #
Mike Hurrell
Morag Macpherson
Tracey Morgan #
Kerry Murphy
Cecilia Pascoe
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 ●
Catherine Loye
Malcolm McCulloch

Cor Anglais

Alison Macklan

Clarinet

Barbara Peddie ●
Sue Bealing
Stephen Gregory
Jennifer Tubb

Bass Clarinet

Jennifer Tubb

Bassoon

Marco Rijnberg ●
Anne Godfrey

Contrabassoon

Anne Godfrey

Horn

Sally Botur ●
Elizabeth Christensen
Averil Cullen
Nick Lyttle

Trumpet

John Bartlett
Alannah Jeune
Haley O'Neill

Trombone

Carol Crowther ●
Stephen Beuzenberg
Brian Hodges

Tuba

Matthew Bennett

Timpani

David Scales

Percussion

Andrew Bell
Emma Cullen
Nelson Roberts

Keyboard

Victoria Panckhurst

A Children's Overture **Roger Quilter (1877-1953)**

Roger Quilter was born at Hove, Sussex, in 1877. His father was a very successful businessman, and Quilter was well educated, eventually studying composition in Frankfurt. It was there that his skill in writing songs became apparent and on his return to England he soon found success in this field.

In 1911, Quilter began a musical association with children when he was asked to provide music for a children's play, directed by Italia Conti (founder of the Italia Conti Academy of Theatre Arts). His involvement continued for many seasons and he regularly gave parties for the casts of children at his home.

Quilter wrote this overture in 1914, using 14 separate nursery rhymes to provide the material for an attractive reminiscence of childhood.

Meditation from *Thaïs* **Jules Massenet (1842-1912)**

In the opera *Thaïs*, set in Egypt, Méditation occurs during Act 2, at the moment the fourth century courtesan Thaïs converts to Christianity. It is lyrical, reflective music, and enjoys surprisingly popular status as an encore by the world's most outstanding violinists, given its lack of virtuosic display.

Turkish March from *The Ruins of Athens* **Ludwig van Beethoven (1770-1827)**

The Turkish March was composed in 1811 as part of a group of pieces of incidental music for the play *Die Ruinen von Athen*. Beethoven had used the theme previously for a set of variations, but found it more than suitable for the needs of the play. His use of percussion was certainly intended to create the sounds and atmosphere of the Near East.

Galop Infernal (Can-Can) **Jacques Offenbach (1819-1880)**

When Offenbach composed his *galop infernal* in 1858 for his first full-length operetta, *Orpheus in the Underworld*, the Can-Can dance form had already been in existence for nearly 30 years. This didn't prevent members of the audience from being shocked at its *risqué* nature.

Risqué or not, many music teachers remain eternally grateful to Offenbach for providing a means by which to get their students to practise their scales.

The Young Person's Guide to the Orchestra **Benjamin Britten (1913-1976)**

There are three works that are used to introduce instruments to young listeners, although only two were intended to do so by their composers. The Philharmonia has already performed two of the three in recent years, namely *Carnival of the Animals* by Camille Saint-Saens and *Peter and the Wolf* by Sergei Prokofiev. Today we complete the set.

The Young Person's Guide to the Orchestra was written in 1945 after Britten was approached to provide music for a film which aimed to explain the orchestra and instruments to children. Britten had just completed his second string quartet to commemorate the 250th anniversary of the death of Purcell and had no hesitation in selecting a Rondeau composed by Purcell as the principal theme of his composition.

Britten provides a clever analysis of the orchestra's structure in this work. Following a full orchestra statement, he splits the sections up to clearly define the wind, brass, strings and percussion. A brief restatement of the theme for full orchestra follows before Britten develops a series of variations to feature the individual instruments. What is often striking in these variations is not just the flair with which the composer demonstrates each instrument's characteristics, but the skillful choice of accompanying parts that more than complement the principal.

With all the instruments separated out, Britten uses a fugue to reassemble the full orchestra from piccolo to bass drum and completes the exposé with the brass solemnly intoning Purcell's melody against the increasingly vigorous tumult.

Bacchanale from *Samson et Dalila* Camille Saint-Saëns (1835-1921)

Several decades after Beethoven, composers were finding further means of creating the musical worlds of non-European cultures. Almost as the oboe draws breath for its opening cadenza, it's plain that we are inhabiting the Middle East.

The Bacchanale begins as the Philistines begin celebrating their victory over the Hebrews in the temple of their god Dagon. As the music rises, the initial decorum is gradually consumed by wild, drunken mayhem.

Programme notes by Mark Hodgkinson

Orchestra patron

John Emeleus

Orchestra committee

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

Life members

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

Acknowledgments

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Thank-you also to the National Library of New Zealand for music hire, and to Gerald Oliver and Ian Thorpe for running sectional rehearsals.



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**Our next concert is on
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**For more information about the orchestra look at
our website:**

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