



Canterbury Philharmonia

2014 concert season

Sunday 18 May 2.30 pm

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Programme

Suppe Overture The Light Cavalry

J C Bach / H Casadesus Viola Concerto
Soloist: Caroline Norman

Britten and Berkeley Mont Juic

INTERVAL

Burnside High School Junior String Orchestra

Percy Grainger Molly on the Shore
conducted by Mr Ballara

Richard Meyer Of Glorious Plumage
conducted by Ms Clark

Mendelssohn War March of the Priests

Chris Adams Echoed Memories

Tchaikovsky 1812 Overture

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. 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 the Christchurch School of Music - 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, Perkel Opera and Mercury Opera.

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. He was music director of the chamber orchestra Da Capo for some ten years.

Shortly after his return to Christchurch he began conducting for the Canterbury Philharmonia. He has been with them for 25 years.

Mark also conducts the Christchurch Doctors' Orchestra, the New Zealand Doctors' Orchestra (NZDO) and the newly-formed chamber orchestra Resonance Ensemble.

Caroline Norman - Viola

Caroline started learning the violin at the age of eight at Elmwood School, and switched to the viola at age 12. For the past four years she has been studying with Stephen Larsen at the National Junior Pettman Academy of music. She is currently in her last year at Burnside High School, and is hoping to pursue a career in music. Caroline performs several times each year in the Pettman Academy concerts, as well as in other concerts and ensembles. Caroline is a member of the viola section in the NZSO National Youth Orchestra as well as the Christchurch Youth Orchestra, which she does through the CSM. She really enjoys the experience of playing in orchestras and chamber ensembles. Caroline is also studying the Tuba with Adrian Dalton.

Caroline 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 and their musical contribution to the CSM over the previous year. It includes the opportunity to perform a concerto with the Canterbury Philharmonia Orchestra.

Burnside High School Junior String Orchestra

Junior Strings of Burnside High School is a juniors only string orchestra made up of students in the Specialist Music Programme and/or the junior performance music classes.

We meet once weekly in class time and every Tuesday lunchtime. Our conductors are Anne Clark and Carlo Ballara.

The orchestra is led by Rakuto Kurano & Sarang Roberts.

We aim to cover a wide variety of music including standards of the string orchestra repertoire and some less well-known pieces.

For many of our players, membership of Junior Strings leads on to playing in a full symphony orchestra.

We perform in several concerts yearly.

Our first performance at Burnside will be in the North West Music Festival in June.

Other performances will include:

- a concert to senior citizens at a local church
- a performance in the Princess Margaret Hospital Café
- the Christchurch Secondary Schools' Orchestra Festival.

We will also form the basis of the pit orchestra for the BHS junior music production in Term 4.

This is our first time playing in a Canterbury Philharmonia concert.

Thank you for inviting us.

The Orchestra

Violin 1

Alastair Sands •
Justine Bradley
Peter Cui #
Marlys Donaldson
Lorraine Horton
Margaret Maw
Emma Norrish

Violin 2

Carol Frost •
Ruth Ambrose
Beth Garvey #
Clive Morriss
Lynette Murdoch #
John Newby
Kana Nishino
Alice Sillifant
Candy Swart #
Sarah Brennan

Viola

Katherine Trought •
Jennifer Jacobs
Hanna Krause
Mary Lovell
Kaylene Murdoch
Lynn Oliff
Margaret Sands
Nicholas Wogan

- Principal
- # On leave
- + Guest player

Cello

Erika White •
Bridget Beck
Naomi Harmer

Mike Hurrell
Amy Isbister
Morag Macpherson
Tracey Morgan
Kerry Murphy
Nick Riordan #
Christy Yau

Double Bass

Tim Wilkinson • #
Robyn Bisset
John Blunt
Gareth Donnelly #
Bryan Isbister

Flute

Sarah Helleur •
Bryony Bedggood
Clare Doherty
Daphne Russell
Linda Sorensen #

Piccolo

Sarah Helleur
Bryony Bedggood

Oboe

Alison Macklan •
Catherine Loyer
Malcolm McCulloch

Cor Anglais

Alison Macklan

Clarinet

Barbara Peddie •
Stephen Gregory
Nicole Jenkins
Jennifer Tubb

Saxophone

Jennifer Tubb (Alto)
Susan Foster-Cohen
(Tenor) +

Bassoon

Marco Rijnberg •
Anne Godfrey

Horn

Sally Botur •
Jenny Bartley #
Elizabeth Christensen #
Angeline Dew
Nick Lyttle +

Trumpet

John Bartlett
Alannah Jeune
Haley O'Neill

Trombone

Carol Crowther •
Stephen Beuzenberg

Bass Trombone

Brian Hodges

Tuba

Matthew Bennett

Timpani

David Scales

Percussion

Vicki Price #
Emma Cullen +

Keyboard

Victoria Panckhurst

Overture The Light Cavalry Franz von Suppé (1819-1895)

Premiered in 1866, not many years after the catastrophic Charge of the Light Brigade in the Crimean War, the average concert-goer is frequently surprised to learn there is no connection between the charge and the overture. This surprise becomes more acute when one hears the music. There are warlike fanfares, a rollicking passage akin to horses cantering, and a heart-felt passage suggesting grief at the terrible loss of life in the “Valley of Death”. In fact, the operetta that follows the overture is a love story between a Baron and the Countess director of a ballet company known as the Light Cavalry. One is left wondering about the quality of the *corps de ballet*. Certainly the operetta has all but disappeared from the stage but the overture is one of the most frequently performed works around the world.

Viola Concerto in the Style of J C Bach Henri Casadesus

Several notable musicians found it expedient to write works in the style of other composers during the course of the twentieth century. It gave them control over repertoire copyright and royalties.

Fritz Kreisler is probably the best known, with close to twenty compositions for violin or cello falsely attributed to composers as diverse as Couperin, Vivaldi and Stamitz. In France, the violist Henri Casadesus created three viola concertos, claiming them to be the work of CPE Bach, Handel, and J C Bach. The latter is in three movements, with two lively outer movements bracketing a more lyrical central one.

Mont Juic – Suite of Catalan Dances Lennox Berkeley (1903-1989) and Benjamin Britten (1913-1976)

This suite of Catalan dances was inspired by a chance to observe a display of folk dancing during a visit by the composers to Barcelona in 1936. Based on Catalan folk tunes, Britten and Berkeley never identified which movements each was responsible

for, but Berkeley has indicated that he was mainly, but not totally, responsible for the first two and Britten had the most input to the second pair.

The third dance, titled *Lament (Barcelona, July 1936)*, is the most dramatic of the suite. It reflects Britten's sympathy with the people he and Berkeley had met just a brief few months before Spain began to succumb to a bitter civil war. The light-hearted middle section, based on the national Catalan dance, the Sardana, is overwhelmed by a powerfully scored return to the movement's opening material. A descending chromatic line emphasises the pain of those innocently caught up in the unfolding violence and disorder.

War March of the Priests (from Athalie), Op 74 Felix Mendelssohn (1809-1847)

In 1845, Mendelssohn composed incidental music for the play 'Athalie', by Racine. The plot revolves around the Old Testament description of the history of Athalie's rule as Queen of Judah, despite her religious adherence to Baal, and her subsequent downfall. The March occurs as the Priests of the High Temple prepare to barricade it against Athalie's final and unsuccessful attack.

Echoed Memories Chris Adams

Written for the World War I Sanctuary at the Auckland War Memorial Museum as part of the Auckland Philharmonia Composer in Residence 2009, today sees the first public performance of Echoed Memories. The original commission called for the work to be recorded by the Auckland Philharmonia for playback in the Sanctuary in the Museum.

The following note is courtesy of SOUNZ.

The World War I Sanctuary in the Auckland Memorial Museum is a public space, but also a very personal one for the many people who have their family name inscribed on the walls. The dignity of

the space, the sense of light which streams through the skylight and windows, contrasting with the sombre nature of the lists of names that surround you, all suggested to Chris Adams an orchestral piece.

In *Echoed Memories* he draws on several musical pieces that would have been significant to the soldiers; *The Last Post*, the popular tune *It's a Long Way to Tipperary*, and *I Runga o Nga Puke*, written by Paraire Tomoana and used to farewell the Second Maori Contingent in 1915.

At the same time he was conscious of the fact that his own life has been much distanced from the experience of war. "I wanted to write something that did not try to diminish or trivialise the experience of those who have gone through the pain of war," he says. "I wanted to create a piece that, drawing on aural fragments of our collective past, might allow us to reflect and contemplate what the World War I Sanctuary actually means."

1812 Overture, Op 49 P Tchaikovsky (1840-1893)

Without question one of the most famous pieces of music in Western culture, Tchaikovsky's work celebrates the successful Russian defence against Napoleon and the French army invasion of 1812. The work outlines the historical events before, during and after the Battle of Borodino, which was the beginning of the end of French ambitions to take control of Russia. Beginning with a Russian Orthodox hymn, the music quickly progresses to the battle with snippets of the French National Anthem helping to raise a tension which is eased with passages based around Russian folksong. Eventually, an extended passage of descending notes signals the French retreat and Russian celebrations break out with vigorous energy.

Programme notes by Mark Hodgkinson

Acknowledgments

Thank-you to The Canterbury Community Trust for their financial support of the orchestra, the Christchurch School of Music and the National Library of New Zealand for music hire, and to Gerald Oliver and Ian Thorpe for running sectional rehearsals.

Thank-you also to the Christchurch Symphony Orchestra for the assistance with rehearsal facilities.



Orchestra patron

John Emeleus

Conductor

Mark Hodgkinson

Orchestra committee

John Blunt (chairperson), Sarah Helleur (vice chairperson),
Kaylene Murdoch (secretary), Garth Jeune (treasurer), Averil
Cullen (librarian), Malcolm McCulloch, Tracey Morgan.

Life members

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

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

www.canterburyphilharmonia.org.nz