



Canterbury Philharmonia

**2015
concert
season**

**Sunday
23 August
2.30 pm**



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Programme

Sir A. Sullivan – Overture to *The Mikado*

G. Faure – Pavane, Op. 50

A. Arutiunian – Trumpet Concerto in A flat major, **Soloist Gus Ellerm**

INTERVAL

Guest Chamber Group: Ahava

E. Whitacre - Five Hebrew Love Songs

E. Grieg – Norwegian Dances, Op. 35

A. Khachaturian - Waltz from *Masquerade*

P. Tchaikovsky – Slavonic March, Op. 31

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.

Gus Ellerm - Trumpet

Gus was awarded the Most Outstanding Trumpet player at the NZSM Jazz Festival in 2013. He holds the ATCL diploma in trumpet and in 2014 attended a summer music school in the USA. Gus holds a music scholarship at St Andrew's College. In his own words, Gus relates:

I was born in Christchurch on January 1st, 1997, causing huge annoyance to my parents, looking to relax for the New Year. Sleeping my way through most of my childhood I managed to ignore my wailing siren of a brother, Harry who was two years older than me. Soon after, my brother and I started piano, my mother having dabbled in it in the past, spending untold hours sitting next to us., helping us figure out the intricacies of timing and melodic phrasing. My brother, being more outgoing, picked up the violin. He quickly became adept at annoying me through constant practice. Needless to say I quickly grew to dislike the violin and all it stood for so I picked up the instrument that, at the time, I thought was the polar opposite. The Trumpet. At this time I was around 8 or 9, finding an old cornet in the back room of our old house which originally gave me the idea. Ever since then trumpet has played a large part of my life, learning classical music for 5 years and then finding ways to express myself in jazz in the latter years. Learning Jazz and Classical music side to side has proven difficult, in the younger years playing straight quavers swung left most conductors quite confused, but the experience of two genres has broadened my musical horizons and was definitely worth it.

Ahava – Soprano voice, violin and piano

Ahava is a chamber group from Burnside High School. The group were finalists in the Southern Regional Chamber Music Competition this year and were awarded bronze.

Ahava chamber group comprises of:

Kendal Johnston on voice, Hannah Khor on violin, and Jungyeon Lee on piano.

Five Hebrew Love Songs by American composer Eric Whitacre. The music is set to five poems written in Hebrew by Hila Plitmann, the composer's wife. The songs are: **A Picture, Light Bride, Mostly, What Snow!** and **Tenderness**

Programme

Overture to *The Mikado* Sir Arthur Sullivan (1842-1900)

Sir Arthur Sullivan is best known for his successful partnership with William Schwenck Gilbert. They collaborated on some fourteen comic operas, making their fortunes in the process.

Sullivan was something of a prodigy, gaining a place at the Royal Academy of Music in London when only 14 years old. Besides his work with Gilbert, he produced a body of serious music that led to him being considered the leading English composer at the time of his death.

Like most overtures that preface an opera, serious or otherwise, the overture to *The Mikado* sets the mood for a sly, witty criticism of English society, using melodies that will appear as the story unfolds.

Pavane, Op.50 Gabriel Fauré (1845-1924)

The pavane (or pavan) is a dance form that came to prominence in 16th century Italy. Formal in nature, it was used for processions as well as dancing. Many composers incorporated it into their instrumental music, especially in England.

Fauré's example was composed in 1886 as an orchestral work, but he was subsequently encouraged by a patroness of the arts to add parts for choir. These did nothing to improve the piece and the choral version is seldom used today. As it stands, the piece is gently nostalgic with a touch of sadness, with only one brief section of intensity.

***Trumpet Concerto in A flat major* Alexander Arutiunian (1920-2012)**

Arutiunian was born in Armenia and after advanced study in Moscow, returned there to develop a successful career as a composer, teacher and administrator. Like his compatriot Khachaturian, his music is infused with Armenian tone colours and folk idioms, creating a special sound world despite the more traditional musical structures used in his work.

The Trumpet Concerto established its composer internationally. It is in the armoury of all self-respecting trumpet soloists, and features regularly in the repertoire lists of contests and conservatory recitals throughout the world. Only the Haydn and Hummel concertos have greater recognition.

The Concerto is in five sections, played without pause. A declamatory recitative leads to a fast-paced allegro of dance-like vigour. This gently transitions to a slower moving episode of expansive and at times soaring melodic lines. The energetic allegro returns, requiring virtuosic mastery

of fast tonguing on the part of the soloist, before a substantial orchestral tutti culminates in a sudden change of energy, as the texture is pared back to a gentle accompaniment for the now-muted trumpet. The allegro returns and the soloist is again tested with extrovert passages before a brilliant cadenza (developed by the Ukrainian-born trumpeter Timofei Dokshizer and sanctioned by the composer) brings the work to a close.

Norwegian Dances, Op.35 **Edvard Grieg (1843-1907)**

Throughout the latter part of the nineteenth century, composers became increasingly interested in utilising aspects of their respective countries folk culture for inspiration in their work. In so doing, they frequently came to be seen as the founders of a musical style that was distinctly nationalistic. Grieg is seen as the father of Norwegian classical music, and he is certainly responsible for the world wide recognition of Norway as a home of music.

The Norwegian Dances were originally composed for piano duet in 1881, in much the same way as Brahms first produced his Hungarian Dances. They were subsequently orchestrated by the conductor Hans Sitt. The dances draw for their character on the Hallingdans, a vigourous folk dance that in its traditional use includes competitive acrobatic displays.

Waltz from Masquerade **Aram Khachaturian (1903-78)**

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Slavonic March, Op.31 **Pyotr Ilyich Tchaikovsky** **(1840-93)**

In 1876, the Red Cross Society commissioned Tchaikovsky to write a work for a fund-raising concert to support Serbia in its war with the

Ottoman Empire. Tchaikovsky produced a work that begins in the minor, representing the Turkish oppression, followed by a sprightly theme as the Russian military arrives to support the Serbian defence. It is interesting to note the triumphant use of the Russian anthem *God Save the Tsar* as the work moves to its powerful conclusion. The piece caused a sensation at its premiere, and had to be encored before the concert could continue.

Programme notes by Mark Hodgkinson

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The Orchestra

Violin 1

Alastair Sands ●
Justine Bradley
David Bui
Marlys Donaldson
Alison Griffith-Collins
Lorraine Horton
Jan Kadera
Margaret Maw
Emma Norrish #

Violin 2

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

Viola

Katherine Trought ●
Jennifer Jacobs
Hanna Krause
Mary Lovell #
Kaylene Murdoch
Lynn Oliff
Margaret Sands

Cello

Erika White ● #
Bridget Beck
Katharina Cairns #
Naomi Harmer
Mike Hurrell
Amy Isbister
Morag Macpherson
Tracey Morgan #
Kerry Murphy
Christy Yau

Double Bass

Tim Wilkinson ●
Robyn Bisset
John Blunt
Bryan Isbister

Flute

Sarah Helleur ●
Bryony Bedggood
Carla Webber #
Emily McCulloch +

Piccolo

Sarah Helleur
Bryony Bedggood

Oboe

Alison Macklan ●
Catherine Loye #
Malcolm McCulloch

Clarinet

Barbara Peddie ●
Stephen Gregory
Nicole Crone #
Jennifer Tubb

Bassoon

Marco Rijnberg ●

Anne Godfrey
Reina Dornan

Horn

Sally Botur ●
Jenny Bartley
Angeline Dew

Trumpet

John Bartlett
Russell Officer +
Matt Sands +

Trombone

Carol Crowther ●
Margaret Winter

Bass Trombone

Brian Hodges

Tuba

Matthew Bennett

Timpani

David Scales

Keyboard / Piano

Victoria Panckhurst

● Principal
On leave
+ Guest player

Orchestra patron

John Emeleus

Conductor

Mark Hodgkinson

Leader

Alastair Sands

Orchestra committee

John Blunt (chairperson), Malcolm McCulloch (vice chairperson), Bridget Beck (secretary), Garth Jeune (treasurer), Averil Cullen (librarian), Tracey Morgan, Brian Hodges

Life members

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

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

www.canterburyphilharmonia.org.nz

Acknowledgments

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