



Canterbury Philharmonia

2017 Concert Season

in the Philip Carter Family Concert Hall



At the Piano

154 Armagh Street

Christchurch

Sunday 13th of

August

at 2.30pm.

Programme



Benny Schmidt

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 more than 25 years.

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

Benny Schmidt – Clarinet

Benny Schmidt has been playing clarinet for 11 years and in preparation for this concert has been taught by Mark Walton. For the past 4 years, Benny has been a member of the New Zealand Youth Symphonic Winds and the Christchurch Youth Orchestra, where he has been Principal Clarinet in each group for the last 2 years. The New Zealand Youth Symphonic Winds is New Zealand's premiere youth symphonic band and comprises of members from around the country up to the age of 25. As Principal Clarinet, Benny has taken part in workshops and rehearsals around the country including the National Concert Band Festival which was held in Whangarei in early August. In 2014 Benny attained his ATCL diploma and in 2015 was awarded Arts Person of the Year in his final year at Cashmere High School. Benny is currently studying at the University of Canterbury towards a Bachelor of Engineering specialising in Software Engineering and is working towards an LTCL Diploma in Clarinet.

Resolutions - Choir

Resolutions is the auditioned senior choir from Rangī Ruru Girls' School. They rehearse twice a week after school with their director Helen Charlton, in addition to a student-lead rehearsal. Currently, the girls are in the final stages of preparation for the NZCF Big Sing Finale in Auckland. They are one of twenty-four choirs selected from across New Zealand to compete in this three-day festival. This afternoon, Resolutions will be singing their competition programme:

Programme

Overture to *Dichter und Bauer* (Poet and Peasant)

**Franz von
SUPPÉ
(1819-95)**

Born in Croatia to Austrian parents, von Suppé was mostly brought up in Italy, where he met Verdi, Rossini and Donizetti amongst others. A move to Vienna in 1835 saw him undertake serious musical studies and his first foray into music theatre occurred there in 1841. Rave reviews launched him on a stage composer's career, which saw the production of almost 50 works. Today he is really only known for the overtures to two of his operettas, 'The Light Cavalry' and 'Poet and Peasant'. The latter is a *pot pourri* of popular musical styles of the nineteenth century, including a march, a waltz, a sentimental cello solo and even traces of the can-can.

Clarinet Concerto No.1 in f minor, J.114

**Carl Maria
von WEBER
(1786-1826)**

During a short lifetime, Carl Maria von Weber dramatically influenced the course of German music as he sought to give musical expression to the wide range and power of human emotions. He is credited with the founding of a German operatic tradition that reached a considerable peak in the works of Richard Wagner, and he developed a richness of orchestral sound with his inspired use of instrumental colours.

Von Weber's works were frequently motivated by individual performers, and his compositions for clarinet and orchestra came about through his association and friendship with the clarinettist Heinrich Baermann. Following a concert in Munich in early 1811, King Maximilian of Bavaria commissioned von Weber to compose two concertos for clarinet and orchestra. The work presented today is believed to have been completed in little more than a month, but is none the less an excellent vehicle both for the soloist and for von Weber's musical concerns. A particular feature is the exquisite chorale for the soloist and three horns in the second movement, while the outer movements are full of a contrasting range of moods.

Symphony No.1 Op.5 'Paa Sjølunds fagre Sletter'

Niels GADE
(1817-90)

- I Moderato con moto – Allegro energico
- II Scherzo: Allegro risoluto quasi presto
- III Andantino grazioso
- IV Finale: Molto allegro ma con fuoco

Niels Gade was a Danish composer, conductor, teacher and administrator. Perhaps more than any other musician, Gade had the most influence in establishing professional levels and expectations in Danish musical life in the nineteenth century. He influenced Edvard Grieg and taught Carl Nielsen. With this symphony, composed in 1842, Gade established his reputation in Germany with Mendelssohn and his Gewandhaus Orchestra to such a degree that he was appointed the latter's successor at Leipzig, remaining there until war developed between Prussia and Denmark.

Much of Gade's work draws on the folk songs and poems of his homeland, mostly directly, sometimes via his own imaginings. Recent research by the American scholar Anna Harwell Celenza has revealed that Gade based this work on 'battle-texts', with the symphony's subtitle (On Zealand's Fair Plains) a quote from the first line of a poem *Kong Valdemars Jagt* by Gade's contemporary, B.S. Ingemann. The opening theme (which recurs and influences the musical material of the completed work) comes from an 1840 song setting Gade made of the poem, which details a punishment for blasphemy, whereby King Waldemar is forever cursed to ride on a wild night-time hunt following his death, with his followers. This story easily relates to the first movement's structure and mood, as the opening air of sadness transforms into frenetic energy.

The Scherzo likewise draws on a legend called *Elverskud*, for its form. This time, Lord Oluf is the victim, as he refuses to bow to the enticements of the Elf-king's daughter to abandon his wedding and join her instead. The music portrays Oluf's horse ride becoming less confident as he gradually succumbs to the fairy's curse and dies, to be reunited with his bride when she dies of a broken heart.

The remaining movements seem to have been less influenced by any direct storyline, but they both compliment the first two movements, with the return of the opening melody deftly woven into the musical argument. The work's synthesis of Nordic themes with a mostly German

romantic musical structure set a model for many Scandinavian composers in the following decades.

Programme notes by Mark Hodgkinson

The Philharmonia has an exciting final programme for our 2017 concert series.

The Sunday concert take place on November 12th, at 2.30pm here at The Piano.

The theme is the Americas with some exciting sounds of both North and South America including the following:

- Huapango by Moncayo
- Estancia Dances by Ginastera
- Rodeo Suite by Copland



For more information about the orchestra look at our website:

www.canterburyphilharmonia.org.nz

and like us on Facebook  under “Canterbury Philharmonia”

The Orchestra

Violin 1

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

Violin 2

Carol Frost ●
Ruth Ambrose
Sarah Brennan #
Beth Garvey
Clive Morriss
Lynette Murdoch
Olivia Murray
Alice Sillifant

Viola

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

Cello

Mike Hurrell ●
Bridget Beck
Alan Bower #
Katharina Cairns
Morag Macpherson
Tracey Morgan #
Kerry Murphy #
Erika White
Christy Yau #

Double Bass

Tim Wilkinson ●
Robyn Bisset
John Blunt #
Bryan Isbister

Flute

Sarah Helleur ●
Bryony Bedggood
Natasha Chernousova #

Piccolo

Bryony Bedggood

Oboe

Alison Macklan ●
Catherine Loye
Malcolm McCulloch

Clarinet

Barbara Peddie ●
Nicole Crone
Stephen Gregory
Jennifer Tubb

Bassoon

Marco Rijnberg ●
Reina Dornan #
Anne Godfrey

Horn

Sally Botur ●
Jenny Bartley #
Elizabeth Christensen
Angeline Dew
Tom Steele +

Trumpet

Alannah Jeune ●*
Lucy Page-Dalton
Mark Smith

Trombone

Carol Crowther ●
Rod Cross

Bass Trombone

Brian Hodges

Tuba

Matthew Bennett

Timpani

David Scales

Percussion

Jonathon Tressler #

Keyboard/Percussion

Matt Oswin +

● Principal
●* Acting Principal
On leave
+ Guest player

Orchestra patron

John Emeleus

Conductor

Mark Hodgkinson

Leader

Alastair Sands

Orchestra committee

Malcolm McCulloch (chairperson), John Blunt (vice chairperson), Tracey Morgan (secretary), Bridget Beck (treasurer), Sally Botur (librarian), Sarah Helleur, Alan Bower

Life members

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

Acknowledgments

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Jane Radford for running the lower string sectional rehearsal.

John Robinson for running the woodwind sectional rehearsal.

The Piano for the wonderful concert auditorium and for their assistance.

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



**Rātā
Foundation**

The Canterbury Philharmonia is very grateful to the Rata Foundation for a recent grant which will allow the Orchestra to continue its community programme here at The Piano.

If you would like to assist the orchestra in any way via financial support, advertising, sponsorship or donations, please email our secretary:

secretary@canterburyphilharmonia.org.nz for further details.



Resolutions